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Mr. Thomas B. Clarke's Collection of Copley, Stuart and Their Successors

N. Y. Tribune, 12-29-18.

By Royal Cortissoz

The collection of early American portraits belonging to Mr. Thomas B. Clarke, which is now on view at the American Art Galleries and is to be sold in the grand ballroom of the Plaza Hotel on the evening of January 7, has an unusual educational interest. It is the kind of collection, in fact, which one would ordinarily look for at some museum to which private owners had lent their treasures, an affair largely of historical significance. That it should appear in the salesroom is a matter upon which both the student and the collector are to be warmly congratulated. Mr. Clarke is an amateur of ripe experience and judgment.

He has here gathered together fifty paintings which, with scarce an exception, are of substantial value as souvenirs of the American school in its formative period. His subject is by itself important and he has illustrated it in a most interesting manner. We may note in passing that there is an edition de luxe of the excellent catalogue, in which every one of the paintings is reproduced. The exhibition deserved just such a permanent record.

It is desirable at the outset that we should clear our minds of cant. The revival of interest in our pioneers sup-

plies no valid reason for the use of superlatives in the appraisal of their work. There is a new cult for the earlier American artists which would assign them the status of great men. They were in general nothing of the sort, only one or two members of the school rising to anything like extraordinary eminence. But they were sincere and they were accomplished men who respected their art and left upon it the stamp of dignity that would alone be sufficient to command our ad-

miration. Moreover, they have the virtue of reflecting with truth and something like elevation the spirit of their time. This latter point is one to be considered with some care. We know from the schools of France and England that the eighteenth century was favorable, in those countries at all events, to decorative and pictorial ideals of art. The gift of the painter to be light and charming, to adorn life as well as to serve as its mirror, was not simply permitted to exercise itself in Paris and London—it was encouraged so to function. With us conditions were different. The American artist was expected to be not so much a maker of pictures as a painter of portraits; he was a social necessity rather

than a source of luxury, of amusement. This fixing of his status, which ought only to have profitably intensified the discipline imposed upon him, clipped the wings of his inspiration.

The art of painting consists, after all, among other things, of just the art of laying one stroke of pigment upon the canvas after another, and that, which is an affair of conscience, is also an affair of one of the most purely personal joys in the world. The art of painting, which means nothing if it does not mean hard work, means likewise—in the right hands—nothing, if

it does not mean fun. The handicap of our pioneers, which sharply distinguishes most of them from those masters abroad at whom we have glanced, was a certain narrowing seriousness. They had plenty of conscience, and so painted good portraits. They lacked, technically, the impulse, the *joie de vivre*, which comes to the artist when he is painting simply to please himself. If at the foundation of our school there had been widespread in America the habit of paint-

ing pictures as well as the habit of painting portraits for exacting clients it is not improbable that our development, artistically, would have been advanced by several generations. As it was we have to watch out in the old historic years for the gust of personality, the pressure of the individual force, which sometimes breaks the bounds of habit.

This does not appear in the earliest of Mr. Clarke's portraits, the examples of Smibert, Theuss, Pine, C. W. Peale, and so on, until we come to the two works by Copley. The other men have their sedate merits and occasionally disclose talent of so high an order that we are warned—if one may risk the figure—to their austerity. Witness the serene, winning quality of Ralph Earl's "Truman Marsh, of Litchfield, Rector and Scholar." Struggling somewhere in the back of this artist's mind, we suspect, was the wish to paint not only an image but an impression of his sitter. Some sort of a pictorial intention dimmers up through the rather stilted composition. One thinks, momentarily, of some of Zurburan's immobile but strangely vitalized clerics. What is it that keeps good master Earl from achieving the same "magisterial" effect? A certain naïveté, we surmise, a certain want of technical adroitness—and tradition. See, on the other hand, what Copley immediately secures with both in his odd little full length of "James Tilley," which is almost a miniature, and in his pastel of "Elizabeth Byles Brown," a portrait that might have come straight out of eighteenth century France. Copley, in other words, is the truly inspired artist, the artist who goes in not only for work but for fun, to whom technique is a separate fascination. He is sophisticated, where Earl is naïve. And, incidentally, he catches a gleam of that quality which we miss oftener than any other in the art of our pioneers, the quality of beauty. The portrait of Mrs. Brown is a dainty, beguiling thing, as full of grace and charm as a drawing by Boucher. The miniature aforesaid is, in the nature of things, a harder, less elastic performance; but this, too, has in it the spirit of painter's painting.

over.

That, of course, is the spirit of our noblest founder, Gilbert Stuart, who is represented here by two fine portraits. The more important of these, from the historical point of view, is naturally the George Washington," and it is besides a notable specimen of Stuart's deliberate but flowing brushwork, his skill in modelling, the luminous nature of his florid flesh tints, and, in short, the qualities which lift him head and shoulders above all his countrymen in the eighteenth century. But for the essence of Stuart, we would turn rather to the "Lawrence Reid Yates," with its exquisitely drawn head and face, and, even more, its positively Whistlerian grays. Well placed, too, is the figure in this canvas, an instance of the painter's participation in that pictorial instinct to which we have alluded. From this, as from the Copley pastel, there exhales, faintly but authentically, the atmosphere of beauty. To the student we would especially point out that this atmosphere makes itself felt, wherever in the exhibition it is asserted, precisely in proportion to the ardor with which the artist gives himself up to the genius of technique. It is in the portraits that are, in a word, well and interestingly painted, that we recognize the artists for whom portraiture alone was not enough, who had to produce something not only accurate, but beautiful. They are easily to be identified. Place in a category by themselves the romantic "Lord Byron," by Sully, and his Hoppner-like "Mrs. Joseph Hopkinson," the masterly "Joseph Reade" of Vanderlyn, and the fine "George W. King" of Samuel F. B. Morse. Detached from the rest, they maintain their isolation for obvious reasons—they contain so much good painting. The Vanderlyn, by the way, is a little jewel which we long to see established in the Metropolitan Museum. Though the sitter was an American, this portrait is unmistakably influenced by the painter's sojourn in Paris and particularly by his contact with the works of David. And David, we may add, could hardly have bettered in drawing this strong, simple canvas.

Beauty, then, was a rare visitant in the studios of the forerunners. We have cited very few instances of it from the present exhibition, nor do these point in every case to a sustained faculty. Vanderlyn, for example, is also represented by an "Antiope," after Correggio. It is not, any more than his famous "Arjadne," a truly beautiful thing. Beauty, as he created it, was not so much an element consciously sought as it was the outcome of technical exaltation, so to say, of method raised to a higher power, as in the splendidly drawn "Joseph Reade." And in this we draw near to the secret of the school as a whole. We have spoken

of it as formed of men who had a great respect for their art. Traversing this exhibition chronologically, down from Copley, Stuart and the Peales to a long succession of such men as Jarvis, Chester Harding, Henry Inman and their fellows, we are struck by the persistence of their high ideal of workmanship. Because it was, as we have indicated, only in the case of a Copley or a Stuart that individual genius broke through the bounds of habit, these men communicate no thrill, their technique has nothing of virtuosity about it. But it is at least a sound technique, and, indeed, its traits are very good to live with. A refined calm dwells in all these portraits. The sitters are realized as with a sense of measure, of repose. Character is studied with a quiet care. Nothing is scamped. Neither are there any teasing accessories. The simplicity of good breed-

ing marks the whole conception of the artist, flowering sometimes, as in the Stuart "Washington," and the "Charles Sprague" of Chester Harding, in a distinguished elegance. Almost never is there any hint of the colorist in the

strict sense. Stuart, with the grays in his "Lawrence Reid Yates," invites the designation, but only casually. The prevailing mood of the school is for a restricted key, almost a monotone. But

so well is the simple scale handled that it is never monotonous. The truth is that American portraiture has never been more suavely gracious in style, nor more capable, within clearly defined limits, than in the epoch illustrated by Mr. Clarke's collection.

It is, as we have said, a collection of portraiture, the pictures in it being practically negligible. The two Biblical subjects by Washington Allston have a certain mild interest, but that is all. The scenes from Washington Irving by John Ouidor have little to commend them beyond an echo of Teniers in the humorous member of the pair. The bit of genre by William S. Mount is of value only as a souvenir of this unfamiliar artist. The only canvas not a portrait which provides anything like an artistic sensation is Trumbull's sketch for his "Battle of Lake Erie," a delightfully spirited little fragment. But this is only a fragment, and it is to the portraits that we are bound to return. In doing so we may observe that they make an appeal quite apart from any question as to their artistic merits. There is, to begin with, the light they throw on the personalities of historic Americans. There are at least five portraits of Washington, beginning with the half length painted at Princeton in 1779 by C. W. Peale. The examples of Stuart and of Rembrandt Peale are of the highest interest as portraits. The other American leaders here commemorated are Jackson, Henry Clay, Daniel Webster and General

Grant, and from the literary world come John Howard Payne and Poe. Of the two admirable portraits by Inman, one is of Major Whistler, the father of the artist. We do not doubt that the personal side of the collection will play its part in the sale. But the chief factor will be the artistic excellence of the portraits. That is what gives the exhibition its living interest, enduing it with a vitality such as an exhibition of latter day portraits often lacks. A lot of water has gone under the bridges since the day of these modest craftsmen. We know much more about technique and make far livelier play with it. But rarely do we draw as well as the pioneers drew, rarely do we have their good taste, or their unobtrusive sureness in apprehending character and setting it upon canvas with quiet distinction.

EARLY AMERICAN PORTRAITS SHOWN

Sam 12-29-18.
Clarke Collection Includes 5
Contemporary Portraits
of Washington.

HAUNTING ONE OF POE

Others to Be Sold Are of Gen.
Grant, Webster and Andrew
Jackson.

The early American portraits collected by Thomas B. Clarke and now on view at the American Art Association, form an exhibition that is exceedingly timely at a moment when there is serious talk of forming a National American Portrait Gallery. Mr. Clarke's collection has all the literary charm and historical interest that a national collection could have, and no better argument for the institution could be made. It is most unfortunate that it is to be sold at public auction and possibly dispersed to the four corners of the nation before the portrait gallery has been placed upon a purchasing footing.

It contains—think of it—five portraits of Washington, all painted by men who saw him, knew him, and painted him during his lifetime. One of these is by the extremely famous Gilbert Stuart. It contains portraits of Edgar Allan Poe,

John Howard Payne, Major George Washington Whistler, father of the immortal "Jimmie"; Tom Paine, who wrote "The Age of Reason"; Gen. Grant, Andrew Jackson, Webster, Clay and Edwin M. Stanton—fifty canvases in all.

First Hand Impressions.

A delight and a relief in studying such canvases rests upon the fact that the aesthetic consideration is not paramount. The remark is frequently heard from the lips of Americans who have visited London that no gallery there is so rewarding as the National Portrait Gallery, for the pleasure is not the arduous one of learning famous painters' styles, but the wholly easy one of obtaining first hand and sincere impressions of eminent personages. Carlyle, for whom eminent personages had peculiar fascination, said, "Often I have found a portrait superior in real instruction to half a dozen biographies," and the fact has often been proved by galleries of historical portraits that sometimes the best eyes for facts have lodged in the heads of the lesser artists.

Naturally, when great artist and great personage meet, as in the case of Velasquez and Pope Innocent X, a very great portrait from any point of view results, but such encounters are rare; and in the meantime it is so obvious that all pictorial records of great men have historical value that it is curious more of our collectors have not embarked upon this perfectly safe quest. The present auction of such pictures is the first to take place here.

The Stuart portrait of George Washington is the so-called "Athenæum Head" of the father of our country. It once belonged to the late Mrs. Elizabeth U. Coles, and was exhibited with her collection in the Metropolitan Museum. The Stuart portraits of Washington are the most celebrated of all. They present him in his benign old age and so closely is the ideal patriot realized that the modern American would be daring indeed who could imagine the first President as being otherwise. Historians,

however, always scrutinize the Rembrandt Peale portraits very closely, and one of Peale's, in which Washington is seen in his vigorous prime, has been given the position of honor on the walls. This canvas, prior to 1876, was in the possession of the Shippen family of Philadelphia, Rembrandt Peale having been a connection of the Shippens.

Poe Portrait Is Striking.

The portrait of Edgar Allan Poe by Boyle has all of the suffering of the unhappy poet written into it, and for that reason it makes an effect of greater age than most people associate with the writer, who died at forty. The artist has managed to give a peculiarly haunting expression to the eyes.

Cephas G. Thompson, who was a fashionable artist in his day, is the painter who recorded the handsome features of John Howard Payne, author of "Home, Sweet Home." The Tom Paine portrait, impressive technically, is a copy by Bass Otis, who was born in 1784 and died 1861.

The lineaments of Mrs. Peggy O'Neill, who was a storm centre of gossip in Washington back in the days of Andrew Jackson's administration, have been preserved by Henry Inman. Mrs. O'Neill, the widow of a tavern keeper, married Senator Eaton, and when Eaton was appointed Secretary of War the wives of the other members of the Cabinet refused to know her socially. Martin Van Buren was one of the lady's champions, and although bachelors are powerless to aid the fair when they tumble into such distress, his chivalrous efforts did have an effect, it is said, in afterward procuring the Presidency for himself. It was Henry Inman, who also painted Major Whistler's portrait, a portrait that will be affectionately studied by artists.

The list of painters includes other celebrities, such as Samuel Waldo, whose "Samuel Smith" is an excellent portrait of timorous old age; Thomas Sully, Washington Alston, John Singleton Copley, Eastman Johnson, S. F. B. Morse, Asher Durand, Robert Edge Pine, John Quidor, John Trumbull, Charles L. Elliott and John Paradise.

The sale will take place January 7 in the Plaza Hotel.



\$21,000 PAID FOR STUART PICTURE

, Sam' — 1-7-19.

Portrait of George Washington Bought by Duveens
After Lively Bidding.

\$9,000 FOR PEALE WORK

Clarke Sale at Hotel Plaza
Augurs Good Season
for Art.

Thomas B. Clarke, who is credited with knowing a psychological moment when he sees one, chose this season in which so much history has been made in which to sell by auction his collection of historical American portraits.

The deep interest that was evinced in the exhibition of his old portraits of famous personages had its natural sequence in an enthusiastic audience at the sale, which was conducted last night in the Plaza Hotel ballroom by the American Art Association, and as the bidding was extremely lively Mr. Clarke's judgment as a connoisseur was again handsomely vindicated.

The chief interest centred in the portraits of George Washington, of which Mr. Clarke had obtained no fewer than five. The first of these in the hearts of the audience was the benign portrait by the famous Gilbert Stuart, and it sold to Duveen Bros. for \$21,000.

A portrait of the Father of His Country painted by Rembrandt Peale when Washington was 63 years old, went to Knoedler & Co. for \$9,000, Duveen Bros. getting the "Gen. Washington at Princeton" by Charles W. Peale for \$6,200.

All the dealers, experts and art enthusiasts in town seemed to be in attendance at the sale, and many well known Philadelphians were in the audience.

The list of artists, with title, buyers and prices follows:

1—William Dunlap, "Robert Snow, Educator and Humanitarian"; George H. Ainslie.....	\$110
2—Asher Brown Durand, "Mary Durand"; Ehrich Galleries.....	160
3—Eastman Johnson, "Sanford R. Gifford"; G. S. Parker.....	160
4—Charles Loring Elliott, "Eleazer Williams, 'The Lost Dauphin,' Louis XVII.?" G. S. Parker.....	250
5—Henry Inman, "Margaret O'Neill Eaton"; Otto Bernet, agent.....	340
6—Samuel Lovett Waldo, "Samuel Smith, Soldier and Statesman"; W. W. Seaman.....	1,050
7—Rembrandt Peale, "Mrs. Sten-nett"; R. C. & N. M. Vose.....	575
8—James Reid Lambdin, "Gen. John Anthony Quitman"; S. J. Bloom-ingdale.....	135
9—John Wesley Jarvis, "Portrait of a Lady"; E. T. Hecksher.....	100
10—James H. Wright, "Daniel Webster"; W. W. Seaman, agent.....	250
11—George C. Lambdin, "Edwin M. Stanton, Secretary of War"; W. W. Seaman, agent.....	175
12—Enoch Wood Perry, "Gen. Ulysses S. Grant"; W. W. Seaman, agent.....	350

13—James Reid Lambdin, "Henry Clay"; Duveen Bros.....	500
14—Chester Harding, "Charles Sprague, Poet and Banker"; K. Richards.....	240
15—Thomas Sully, "Lord Byron"; O. Bernet, agent.....	1,550
16—Robert Edge Pine, "David Garrick"; Duveen Bros.....	2,225
17—John Quidor, "Ichabod Crane at a Ball at Van Tassel's Mansion"; W. W. Seaman, agent.....	325
18—John Quidor, "Ichabod Crane Pursued by the Headless Horseman of Sleepy Hollow"; W. W. Seaman, agent.....	325
19—Charles Peale Polk, "George Washington"; Knoedler & Co.....	1,100
20—Ralph Earl, "Samuel Stanhope Smith, Scholar"; Knoedler & Co.....	1,100
21—Eass Otis, "Thomas Paine"; Duveen Bros.....	425
22—Jacob Eichholtz, "Andrew Jackson"; Duveen Bros.....	1,300
23—Ezra Ames, "Allan Melville"; Duveen Bros.....	1,100
24—Ezra Ames, "Maria Gansevoort Melville"; E. T. Hecksher.....	700
25—Washington Allston, "Moses and the Serpent"; T. G. Austin.....	100
26—Washington Allston, "David Playing Before Saul"; T. G. Austin.....	100
27—Washington Allston, "Gilbert Stuart's Painting Room—the Artist and Members of His Family"; O. Bernet, agent.....	525
28—John Singleton Copley, "James Tilley"; O. Bernet, agent.....	2,300
29—Henry Inman, "Major Whistler"; O. Bernet, agent.....	275
30—William S. Mount, "An Unwelcome Task"; C. J. Warner.....	110
31—John Vanderlyn, "Joseph Read"; O. Bernet, agent.....	800
32—William Dunlap, "Abraham Hooghkirk"; O. Bernet, agent.....	400
33—William Dunlap, "Antje Hilton Hooghkirk"; O. Bernet, agent.....	400
34—John Singleton Copley, "Elizabeth Byles Brown"; W. C. Thompson.....	700
35—John Trumbull, "Battle of Lake Erie"; O. Bernet, agent.....	2,800
36—James Peale, "Miss Maynard"; Knoedler & Co.....	850
37—Gilbert Stuart, "George Washington"; Duveen Bros.....	21,000
38—Gilbert Stuart, "Lawrence Reid Yates"; Duveen Bros.....	8,100
39—John Paradise, "James Luce Kingsley, Educator"; R. H. Lorenz, agent.....	550
40—Thomas Sully, "Mrs. Joseph Hopkinson, nee Emily Mifflin"; Knoedler & Co.....	2,400
41—Rembrandt Peale, "George Washington"; Knoedler & Co.....	9,000
42—Jeremiah Theus, "Alexander Broughton"; Knoedler & Co.....	750
43—John Smibert, "Joseph Crawford"; Knoedler & Co.....	1,550
44—Rembrandt Peale, "George Washington"; Duveen Bros.....	1,450
45—Ferdinand Thomas Lee Boyle, "Edgar Allan Poe"; Duveen Bros.....	600
46—Cephas G. Thompson, "John Howard Payne"; Duveen Bros.....	650
47—Charles Willson Peale, "General Washington at Princeton, 1779"; Duveen Bros.....	6,200
48—Samuel F. B. Morse, "George W. King"; W. W. Seaman, agent.....	1,300
49—Ralph Earl, "Truman Marsh of Litchfield, Conn., Rector and Scholar"; W. W. Seaman, agent.....	700
50—John Vanderlyn, "Antiope"; August Franzen.....	350

The total for the fifty pictures was \$78,035. It was the verdict of most students of the picture market who were present that the success of the sale might be considered a good augury for the season.

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\$21,000 FOR PICTURE N. Y. OF WASHINGTON Times 1-6-19.

Gilbert Stuart's Portrait Leads
Sale of Clarke Collection
of Early Americans.

FIVE WASHINGTONS \$38,750

Portrait of Edgar Allan Poe, Once
Sold for \$15, Brings \$600—
\$78,035 for the 50 Pictures.

George Washington's portrait by Gilbert Stuart was sold last evening for \$21,000, going to the Duveen Brothers, at the first great public sale in this country of early American portraits, when the collection of Thomas B. Clarke went under the hammer at the Hotel Plaza under the auspices of the American Art Association. The sale was one of record breakers, and none of the prices was more remarkable than that of the big Washington, which three years ago was sold at the Anderson Galleries to Charles H. Harris for \$3,500. Sully, which have been selling for \$300 and \$400, brought \$1,500 and \$2,000, and buyers who have never been known to consider American portraits made large purchases. The fifty pictures of the auction brought \$78,035.

There was applause at the opening of the sale when Thomas E. Kirby, the auctioneer, said that there should be a great national portrait gallery.

"I wish that this entire collection could be bought for such a purpose by some public-spirited individual or by a syndicate, but the time is not ripe for it. I have tried before in vain."

Mr. Kirby said that twenty years ago he had sold American portraits belonging to Mr. Clarke, and since that time had resold them in notable collections at greatly advanced prices, and prophesied that the pictures of the present sale would also greatly increase in value.

In the sale were five portraits of Washington which brought various prices and a total of \$38,750. Next in price to the Stuart was a portrait of Washington at 63, having the appearance of an old man, an authenticated picture as painted by Rembrandt Peale in his eighteenth year which brought \$9,000. Another picture by the same artist painted later brought only \$1,450.

"George Washington at Princeton," by Charles Willson Peale, father of Rembrandt, sold for \$6,200, and one by Charles Peale Polk, \$1,100. Another Gilbert Stuart, portrait of Lawrence Reid Yates, went to Duveen Brothers for \$8,100.

The portrait of Washington, which started at \$2,500, ran up by thousand-dollar bids, and continued in five-hundred-dollar bids until it was knocked down to the Duveens, the audience ap-

plauding. There were many pictures of much interest in the collection—"Battle of Lake Erie," a small painting, by John Trumbull, marked "original sketch," which brought \$2,300; Copley's portrait of James Tilley, with a charming little picture of the rope walk left by his uncle in his will, which brought \$2,300, and Washington Allston's little painting of the family of Gilbert Stuart in the latter's painting room, which sold for \$525. An interesting story of the increase of prices was told of the portrait of Edgar Allan Poe by F. T. L. Boyle, which went to the Duveens for \$600, was that it sold in an east side gallery a few years ago for \$15.

The Pictures and Prices.

Following is a full list of the pictures, artists, buyers, and prices:

1—Robert Snow, Educator and Humanitarian, (1760-1833)—William Dunlap; George H. Amoley.....	\$110
2—Mary Durand—Asher Brown Durand; Ehrlich Galleries.....	160
3—Sanford R. Gifford, N. A., (1823-1880)—Eastman Johnson; G. S. Parker.....	160
4—Eleazer Williams, the "Lost Dauphin" Louis XVII., (1757-1838); G. S. Parker.....	250
5—Margaret O'Neill Eaton (1796-1879)—Henry Inman; Bernet, agent.....	340
6—Samuel Smith, Soldier and Statesman, (1752-1839); Seaman, agent.....	1,050
7—Mrs. Stennett—Rembrandt Peale; R. C. & N. M. Vose.....	575
8—General John Anthony Quitman, (1798-1858); James Reid Lambdin; S. J. Bloomingdale.....	135
9—Portrait of a Lady—John Wesley Jarvis; E. T. Heckscher.....	250
10—Daniel Webster (1782-1852)—James H. Wright; Seaman, agent.....	250
11—Edwin M. Stanton, Secretary of War (1814-1869)—George C. Lambdin; Seaman, agent.....	175
12—General Ulysses S. Grant (1822-1885)—Enoch Wood Perry; Seaman, agent.....	350
13—Jesse Clay (1777-1852)—James Reid Lambdin; Duveen Brothers.....	500
14—Charles Sprague, Poet and Banker (1791-1875)—Chester Harding; K. Richards.....	240
15—Lord Byron, (1788-1824)—Thomas Sully; Bernet, agent.....	1,550
16—David Garrick, (1717-1779)—Robert Ech Pine; Duveen Bros.....	2,225
17—Ichabod Crane at a Ball at Van Tassel's Mansion—John Quidor; Seaman, agent.....	325
18—Ichabod Crane Pursued by the Headless Horseman of Sleepy Hollow—John Quidor; Seaman, agent.....	325
19—George Washington, (1732-1799)—Charles Peale Polk; Knoedler & Co., 1,100	
20—Samuel Stanhope Smith, Scholar, (1750-1819)—Ralph Earle; Knoedler & Co., 1,100	
21—Thomas Paine, (1737-1809)—Bass Otis; Duveen Bros.....	425
22—Andrew Jackson, (1767-1845)—Jacob Elchholtz; Duveen Bros.....	1,300
23—Allan Melville, (1782-1832)—Ezra Ames; Duveen Bros.....	1,100
24—Maria Gansevoort Melville, (1791-1872)—Ezra Ames; E. T. Heckscher..	700
25—Moses and the Serpent—Washington Allston; T. G. Austin.....	100
26—David Playing Before Saul—Washington Allston; T. G. Austin.....	100
27—Gilbert Stuart's Painting Room—the Artist and Members of His Family—Washington Allston; Bernet, agent.....	525
28—James Tilley, (1707-1765)—John Singleton Copley; Bernet, agent.....	2,300
29—Major Whistler, (1800-1849)—Henry Inman, N. A.; Bernet, agent.....	275
30—An Unwelcome Task—William S. Mount; C. J. Werner.....	110
31—Joseph Reade—John Vanderlyn; Bernet, agent.....	900
32—Abraham Hooghkirk, (1744-1807)—William Dunlap; Bernet, agent.....	400
33—Antje Hilton Hooghkirk, 1744-1810)—William Dunlap; Bernet, agent.....	400
34—Elizabeth Byles Brown, (1737-1763.) (pastel)—John Singleton Copley; W. C. Thompson.....	700
35—Battle of Lake Erie—John Trumbull; Bernet, agent.....	2,300
36—Miss Maynard—James Peale; M. Knoedler & Co.....	850
37—George Washington, (1732-1799)—Gilbert Stuart; Duveen Brothers.....	21,000
38—Lawrence Reid Yates, (died 1796)—Gilbert Stuart; Duveen Brothers.....	8,100

39—James Luce Kingsley, Educator, (1778-1852)—John Paradise, N. A.; Lorenz, agent.....	550
40—Mrs. Joseph Hopkinson, (nee Emily Mifflin)—Thomas Sully; M. Knoedler & Co.....	2,400
41—George Washington (1732-1799)—Rembrandt Peale, N. A.; M. Knoedler & Co.....	9,000
42—Alexander Broughton (1721-1784)—Jeremiah Theus; M. Knoedler & Co., 750	
43—Joseph Crawford (1706-1770)—John Smibert; M. Knoedler & Co.....	1,850
44—George Washington (1732-1799)—Rembrandt Peale, N. A.; Duveen Bros.....	1,450
45—Edgar Allan Poe (1809-1849)—Ferdinand Thomas Lee Boyle; Duveen Bros., 600	
46—John Howard Payne (1792-1852)—Cephas G. Thompson; Duveen Bros., 650	
47—General Washington at Princeton, 1779—Charles Willson Peale; Duveen Bros.....	6,200
48—George W. King, (1813-1893)—Samuel F. B. Morse; Seaman, agent.....	1,800
49—Truman Marsh of Litchfield, Conn., Rector and Scholar, (1763-1851)—Ralph Earle; Seaman, agent.....	700
50—Antiope—John Vanderlyn; August Franzen.....	350
Total.....	\$78,035

The pictures were purchased almost entirely by dealers, or through them and agents.



EARLY
AMERICAN PORTRAITS

COLLECTED BY

MR. THOMAS B. CLARKE

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service,

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

SALE TUESDAY EVENING
JANUARY 7, 1919
IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET
BEGINNING AT 8.45 O'CLOCK

ORDER OF SALE

1—WILLIAM DUNLAP, N.A.

Robert Snow, Educator and Humanitarian (1760-1833)

Height, 34 inches; width, 27 inches

2—ASHER BROWN DURAND, P.N.A.

Mary Durand

Height, 26 inches; width, 20 inches

Ainslie

110

160

Phile
160

3—EASTMAN JOHNSON, N.A.

Sanford R. Gifford, N.A. (1823-1880)

Height, 27 inches; width, 22 inches

Phile
~~160~~
250

4—CHARLES LORING ELLIOTT, N.A.

Eleazer Williams, the "Lost Dauphin" Louis XVII? (1787-1858)

Height, 30 inches; width, 25½ inches

~~Phile~~
~~160~~
Phile. U. B.
340

5—HENRY INMAN, N.A.

Margaret O'Neill Eaton (1796-1879)

Height, 30 inches; width, 25 inches

1050

6—SAMUEL LOVETT WALDO, A.N.A.

Samuel Smith, Soldier and Statesman (1752-1839)

Height, 30 inches; width, 25 inches

7—REMBRANDT PEALE, N.A.

Mrs. Stennett

Height, 30 inches; width, 25 inches

675-

8—JAMES REID LAMBDIN

General John Anthony Quitman
(1799-1858)

Height, 29 inches; width, 24 inches

135-

9—JOHN WESLEY JARVIS

Portrait of a Lady

Height, 23 inches; width, 19 inches

130

10—JAMES H. WRIGHT

Daniel Webster (1782-1852)

Height, 24 inches; width, 18 inches

250

175-

11—GEORGE C. LAMBDIN, N.A.

Edwin M. Stanton, Secretary of War
(1814-1869)

Height, 25 inches; width, 20 inches

350

12—ENOCH WOOD PERRY, N.A.

General Ulysses S. Grant (1822-
1885)

Height, 30 inches; width, 25 inches

H Huntington

500

13—JAMES REID LAMBDIN

Henry Clay (1777-1852)

Height, 30 inches; width, 25 inches

240

14—CHESTER HARDING

Charles Sprague, Poet and Banker
(1791-1875)

Height, 30 inches; width, 24 inches

15—THOMAS SULLY

Lord Byron (1788-1824)

Height, 29 inches; width, 24 inches

1550

16—ROBERT EDGE PINE

David Garrick (1717-1779)

Height, 27 inches; width, 22 inches

2225

17—JOHN QUIDOR

Ichabod Crane at a Ball at Van Tassel's Mansion

Height, 24 inches; length, 34 inches

325

18—JOHN QUIDOR

Ichabod Crane Pursued by the Headless Horseman of Sleepy Hollow

Height, 22½ inches; length, 30 inches

325

M.H. TG

1100

19—CHARLES PEALE POLK

George Washington (1732-1799)

Height, 29½ inches; width, 23 inches

M.H. TG

1100

20—RALPH EARL

Samuel Stanhope Smith, Scholar
(1750-1819)

Height, 30 inches; width, 24 inches

H Huntington

425

21—BASS OTIS

Thomas Paine (1737-1809)

Height, 30 inches; width, 25 inches

H Huntington

1300

22—JACOB EICHHOLTZ

Andrew Jackson (1767-1845)

Height, 30 inches; width, 25 inches

14 Huntington

23—EZRA AMES

1100

Allan Melville (1782-1832)

Height, 30 inches; width, 24 inches

24—EZRA AMES

700

Maria Gansevoort Melville (1791-1872)

Height, 30 inches; width, 24 inches

25—WASHINGTON ALLSTON

100

Moses and the Serpent

Height, 15 inches; length, 18 inches

26—WASHINGTON ALLSTON

100

David Playing Before Saul

Height, 15 inches; length, 18 inches

525

27—WASHINGTON ALLSTON

Gilbert Stuart's Painting-Room—the
Artist and Members of His Family

Height, 14 inches; length, 17 inches

2300

28—JOHN SINGLETON COPLEY

James Tilley (1707-1765)

Height, 14¼ inches; width, 10½ inches

275

Major Whistler (1800-1849)

29—HENRY INMAN, N.A.

Height, 11½ inches; width, 9 inches

110

30—WILLIAM S. MOUNT, N.A.

An Unwelcome Task

Height, 5 inches; length, 7½ inches

Mr. Meeker
Chicago
800

31—JOHN VANDERLYN

Joseph Reade

Height, $8\frac{3}{4}$ inches; width, $6\frac{3}{4}$ inches

400

32—WILLIAM DUNLAP, N.A.

Abraham Hooghkirk (1744-1807)

Height, $12\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches

400

33—WILLIAM DUNLAP, N.A.

Antje Hilton Hooghkirk (1744-
1810)

Height, $12\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches

700

34—JOHN SINGLETON COPLEY

Elizabeth Byles Brown (1737-1763)
(*Pastel*)

Height, $17\frac{1}{2}$ inches; width, $14\frac{1}{2}$ inches

2300

35—JOHN TRUMBULL

Battle of Lake Erie

Height, 10 inches; length, 20 inches

A. H. Carstair

850

36—JAMES PEALE

Miss Maynard

Height, 24 inches; width, 20 inches

G. Huntington

21000

37—GILBERT STUART

George Washington (1732-1799)

Height, 27 inches; width, 22 inches

H. Huntington

8100

38—GILBERT STUART

Lawrence Reid Yates (*died*, 1796)

Height, 30 inches; width, 24¼ inches

550

39—JOHN PARADISE, N.A.

James Luce Kingsley, Educator
(1778-1852)

Height, 30 inches; width, 25 inches

D A Carstairs
2400

40—THOMAS SULLY

Mrs. Joseph Hopkinson, née Emily
Mifflin

Height, 30 inches; width, 25 inches

M.H.R.
9000

41—REMBRANDT PEALE, N.A.

George Washington (1732-1799)

Height, 29 inches; width, 24 $\frac{3}{4}$ inches

M.H.R.
750

42—JEREMIAH THEUS

Alexander Broughton (1721-1764)

Height, 30 inches; width, 24 inches

M.H.R.
1550

43—JOHN SMIBERT

Joseph Crawford (1705-1770)

Height, 30 inches; width, 25 inches

H. E. Huntington

1450

44—REMBRANDT PEALE, N.A.

George Washington (1732-1799)

Height, 30 inches; width, 25 inches

H. E. Huntington

600

45—FERDINAND THOMAS LEE BOYLE,
A.N.A.

Edgar Allan Poe (1809-1849)

Height, 30 inches; width, 25 inches

H. E. Huntington

660

46—CEPHAS G. THOMPSON, A.N.A.

John Howard Payne (1792-1852)

Height, 30 inches; width, 25 inches

H. E. Huntington

6200

47—CHARLES WILLSON PEALE

General Washington at Princeton,
1779

Height, 34 inches; width, 25 inches

48—SAMUEL F. B. MORSE, P.N.A.

George W. King (1813-1893)

Height, 84 inches; width, 27 inches

1300

49—RALPH EARL

Truman Marsh, of Litchfield, Connecticut, Rector and Scholar (1768-1851).

Height, 38 inches; width, 34 inches

700

50—JOHN VANDERLYN

Antiope

Height, 70 inches; width, 51 inches

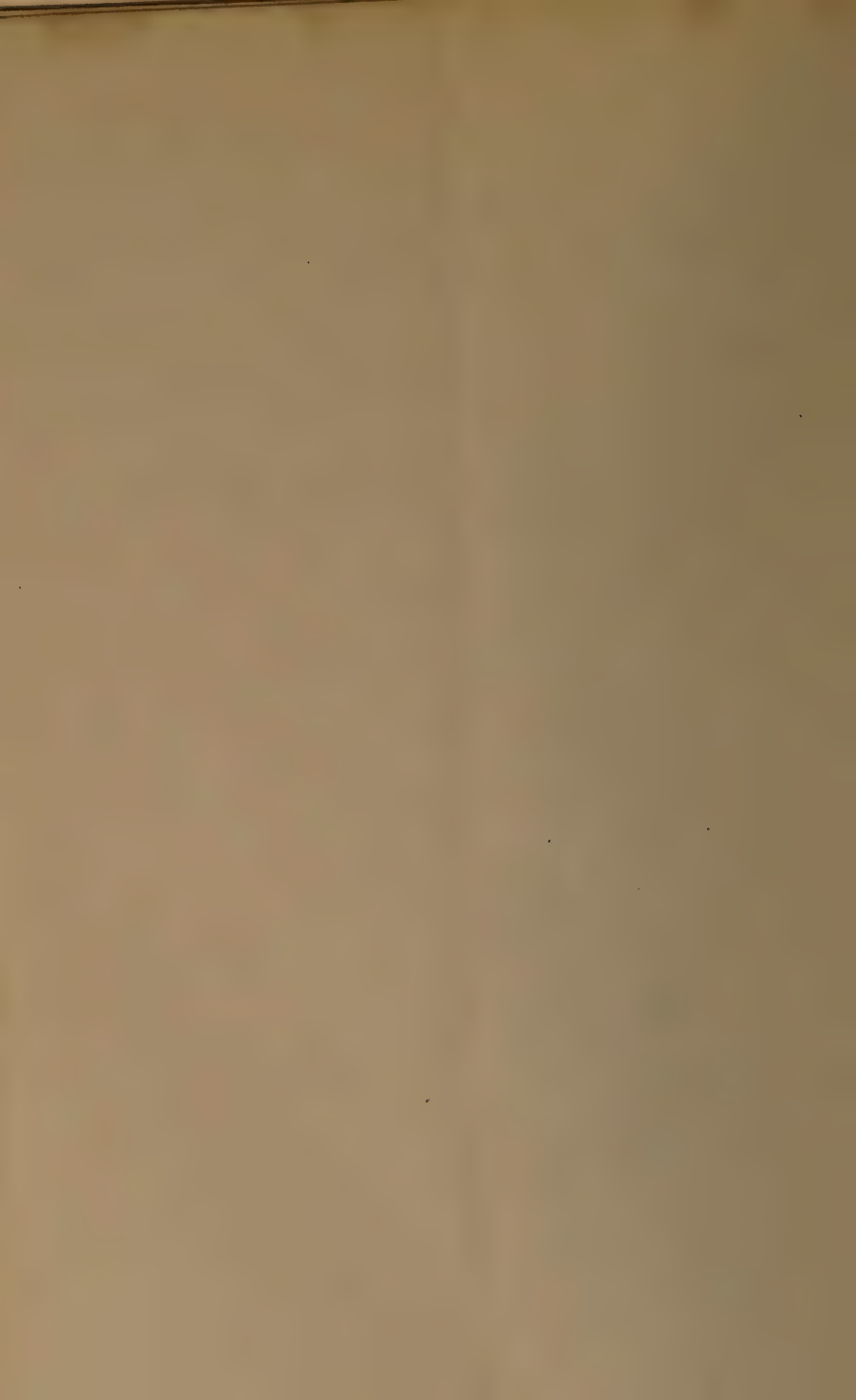
350

AMERICAN ART ASSOCIATION,

Managers.

THOMAS E. KIRBY,

Auctioneer.





Early American Portraits

Collected by

Mr. Thomas B. Clarke

Sold at the American Art Association, January 7-th, 1919.

<u>Nos.</u>	<u>Prices.</u>	<u>Buyers.</u>	<u>Nos.</u>	<u>Prices.</u>	<u>Buyers.</u>
1	\$ 110.	Geo.H. Ainslie	32	\$ 400.	Otto Bernet, Agt. for
2	160.	Ehrich Galleries			Arthur Meeker
3	160.	Gilbert S. Parker	33	400.	Otto Bernet, Agt. for
4	250.	" " "			Arthur Meeker
5	340.	Otto Bernet, Agt.	34	700.	W.C. Thompson
6	1050.	W.W. Seaman, Agt., for	35	2300.	Otto Bernet, Agt. for
		Herbert L. Pratt.			Arthur Meeker
7	575.	R.C. & N.M. Vose	36	850.	M. Knoedler & Co.
8	135.	S.J. Bloomingdale	37	21,000.	Duveen Bros., for
9	130.	E.T. Heckscher			H.E. Huntington
10	250.	W.W. Seaman, Agt., for	38	8100.	Duveen Bros., for
		Senator F.B. Brandegee.			H.E. Huntington
11	175.	W.W. Seaman, Agt.	39	550.	R.A. Lorenz, Agt.
12	350.	W.W. Seaman, Agt., for	40	2400.	M. Knoedler & Co.
		Senator F.B. Brandegee	41	9000.	" " "
13	500.	Duveen Bros., for	42	750.	" " "
		H.E. Huntington	43	1550.	" " "
14	240.	K. Richards	44	1450.	Duveen Bros., for
15	1550.	Otto Bernet, Agt.			H.E. Huntington
16	2225.	Duveen Bros., for	45	600.	Duveen Bros., for
		H.E. Huntington			H.E. Huntington
17	325.	W.W. Seaman, Agt.	46	650.	Duveen Bros., for
18	325.	" " "			H.E. Huntington
19	1100.	M. Knoedler & Co.	47	6200.	Duveen Bros., for
20	1100.	" " "			H.E. Huntington
21	425.	Duveen Bros., for	48	1300.	W.W. Seaman, Agt. for
		H.E. Huntington.			Walter Jennings
22	1300.	Duveen Bros., for	49	700.	W.W. Seaman, Agt. for
		H.E. Huntington			Brooklyn Museum
23	1100.	Duveen Bros., for	50	350.	A. Franzen
		H.E. Huntington			
24	700.	E.T. Heckscher			
25	100.	T.G. Austin			
26	100.	" "			
27	525.	Otto Bernet, Agt.			
28	2300.	Otto Bernet, Agt., for			
		Arthur Meeker			
29	275.	Otto Bernet, Agt.			
30	110.	Charles J. Werner			
31	800.	Otto Bernet, Agt., for			
		Arthur Meeker			

ALLIANCE MEMBERS LIST

MEMBERS

MEMBERS

MEMBERS

<u>NAME</u>	<u>ADDRESS</u>	<u>CITY</u>	<u>STATE</u>	<u>DATE</u>	<u>AMOUNT</u>	<u>REMARKS</u>
1. J. H. BROWN	123 Main St.	Chicago	Ill.	1910	10.00	
2. W. L. GREEN	456 Oak St.	St. Paul	Minn.	1911	5.00	
3. C. D. WHITE	789 Elm St.	Portland	Me.	1912	15.00	
4. E. F. BLACK	101 Pine St.	Boston	Mass.	1913	20.00	
5. G. H. GRAY	234 Cedar St.	Philadelphia	Pa.	1914	12.00	
6. I. J. HARRIS	567 Birch St.	San Francisco	Calif.	1915	8.00	
7. K. L. KING	890 Spruce St.	Seattle	Wash.	1916	18.00	
8. M. N. LEWIS	1122 Willow St.	Denver	Colo.	1917	25.00	
9. O. P. MILLER	1444 Maple St.	Los Angeles	Calif.	1918	30.00	
10. Q. R. NELSON	1777 Cedar St.	San Diego	Calif.	1919	10.00	
11. S. T. OLIVER	2000 Elm St.	San Jose	Calif.	1920	15.00	
12. U. V. PERKINS	2333 Oak St.	San Francisco	Calif.	1921	20.00	
13. W. X. ROBERTS	2666 Pine St.	San Francisco	Calif.	1922	25.00	
14. Y. Z. SMITH	2999 Birch St.	San Francisco	Calif.	1923	30.00	
15. A. B. TAYLOR	3333 Spruce St.	San Francisco	Calif.	1924	35.00	
16. C. D. WALKER	3666 Willow St.	San Francisco	Calif.	1925	40.00	
17. E. F. YOUNG	3999 Maple St.	San Francisco	Calif.	1926	45.00	
18. G. H. ZIMMERMAN	4333 Cedar St.	San Francisco	Calif.	1927	50.00	
19. I. J. ADAMS	4666 Elm St.	San Francisco	Calif.	1928	55.00	
20. K. L. BAKER	4999 Oak St.	San Francisco	Calif.	1929	60.00	
21. M. N. CAMPBELL	5333 Pine St.	San Francisco	Calif.	1930	65.00	
22. O. P. COOPER	5666 Birch St.	San Francisco	Calif.	1931	70.00	
23. Q. R. FISHER	5999 Spruce St.	San Francisco	Calif.	1932	75.00	
24. S. T. GIBSON	6333 Willow St.	San Francisco	Calif.	1933	80.00	
25. U. V. HARRIS	6666 Maple St.	San Francisco	Calif.	1934	85.00	
26. W. X. JONES	6999 Cedar St.	San Francisco	Calif.	1935	90.00	
27. Y. Z. KELLEY	7333 Elm St.	San Francisco	Calif.	1936	95.00	
28. A. B. LAMAR	7666 Oak St.	San Francisco	Calif.	1937	100.00	
29. C. D. MASON	7999 Pine St.	San Francisco	Calif.	1938	105.00	
30. E. F. MORRIS	8333 Birch St.	San Francisco	Calif.	1939	110.00	
31. G. H. NICHOLS	8666 Spruce St.	San Francisco	Calif.	1940	115.00	
32. I. J. ORR	8999 Willow St.	San Francisco	Calif.	1941	120.00	
33. K. L. PETERSON	9333 Maple St.	San Francisco	Calif.	1942	125.00	
34. M. N. REED	9666 Cedar St.	San Francisco	Calif.	1943	130.00	
35. O. P. RICE	9999 Elm St.	San Francisco	Calif.	1944	135.00	
36. Q. R. ROSS	10333 Oak St.	San Francisco	Calif.	1945	140.00	
37. S. T. SAMPSON	10666 Pine St.	San Francisco	Calif.	1946	145.00	
38. U. V. SHAW	10999 Birch St.	San Francisco	Calif.	1947	150.00	
39. W. X. STEVENSON	11333 Spruce St.	San Francisco	Calif.	1948	155.00	
40. Y. Z. TOLSON	11666 Willow St.	San Francisco	Calif.	1949	160.00	
41. A. B. TURNER	11999 Maple St.	San Francisco	Calif.	1950	165.00	
42. C. D. WATSON	12333 Cedar St.	San Francisco	Calif.	1951	170.00	
43. E. F. WEAVER	12666 Elm St.	San Francisco	Calif.	1952	175.00	
44. G. H. WILSON	12999 Oak St.	San Francisco	Calif.	1953	180.00	
45. I. J. WOOD	13333 Pine St.	San Francisco	Calif.	1954	185.00	
46. K. L. WYATT	13666 Birch St.	San Francisco	Calif.	1955	190.00	
47. M. N. YOUNG	13999 Spruce St.	San Francisco	Calif.	1956	195.00	
48. O. P. ZIMMERMAN	14333 Willow St.	San Francisco	Calif.	1957	200.00	
49. Q. R. ADAMS	14666 Maple St.	San Francisco	Calif.	1958	205.00	
50. S. T. BAKER	14999 Cedar St.	San Francisco	Calif.	1959	210.00	
51. U. V. CAMPBELL	15333 Elm St.	San Francisco	Calif.	1960	215.00	
52. W. X. COOPER	15666 Oak St.	San Francisco	Calif.	1961	220.00	
53. Y. Z. FISHER	15999 Pine St.	San Francisco	Calif.	1962	225.00	
54. A. B. GIBSON	16333 Birch St.	San Francisco	Calif.	1963	230.00	
55. C. D. HARRIS	16666 Spruce St.	San Francisco	Calif.	1964	235.00	
56. E. F. JONES	16999 Willow St.	San Francisco	Calif.	1965	240.00	
57. G. H. KELLEY	17333 Maple St.	San Francisco	Calif.	1966	245.00	
58. I. J. LAMAR	17666 Cedar St.	San Francisco	Calif.	1967	250.00	
59. K. L. MASON	17999 Elm St.	San Francisco	Calif.	1968	255.00	
60. M. N. MORRIS	18333 Oak St.	San Francisco	Calif.	1969	260.00	
61. O. P. NICHOLS	18666 Pine St.	San Francisco	Calif.	1970	265.00	
62. Q. R. ORR	18999 Birch St.	San Francisco	Calif.	1971	270.00	
63. S. T. PETERSON	19333 Spruce St.	San Francisco	Calif.	1972	275.00	
64. U. V. REED	19666 Willow St.	San Francisco	Calif.	1973	280.00	
65. W. X. RICE	19999 Maple St.	San Francisco	Calif.	1974	285.00	
66. Y. Z. ROSS	20333 Cedar St.	San Francisco	Calif.	1975	290.00	
67. A. B. SAMPSON	20666 Elm St.	San Francisco	Calif.	1976	295.00	
68. C. D. SHAW	20999 Oak St.	San Francisco	Calif.	1977	300.00	
69. E. F. STEVENSON	21333 Pine St.	San Francisco	Calif.	1978	305.00	
70. G. H. TOLSON	21666 Birch St.	San Francisco	Calif.	1979	310.00	
71. I. J. TURNER	21999 Spruce St.	San Francisco	Calif.	1980	315.00	
72. K. L. WATSON	22333 Willow St.	San Francisco	Calif.	1981	320.00	
73. M. N. WEAVER	22666 Maple St.	San Francisco	Calif.	1982	325.00	
74. O. P. WILSON	22999 Cedar St.	San Francisco	Calif.	1983	330.00	
75. Q. R. WOOD	23333 Elm St.	San Francisco	Calif.	1984	335.00	
76. S. T. WYATT	23666 Oak St.	San Francisco	Calif.	1985	340.00	
77. U. V. YOUNG	23999 Pine St.	San Francisco	Calif.	1986	345.00	
78. W. X. ZIMMERMAN	24333 Birch St.	San Francisco	Calif.	1987	350.00	
79. Y. Z. ADAMS	24666 Spruce St.	San Francisco	Calif.	1988	355.00	
80. A. B. BAKER	24999 Willow St.	San Francisco	Calif.	1989	360.00	
81. C. D. CAMPBELL	25333 Maple St.	San Francisco	Calif.	1990	365.00	
82. E. F. COOPER	25666 Cedar St.	San Francisco	Calif.	1991	370.00	
83. G. H. FISHER	25999 Elm St.	San Francisco	Calif.	1992	375.00	
84. I. J. GIBSON	26333 Oak St.	San Francisco	Calif.	1993	380.00	
85. K. L. HARRIS	26666 Pine St.	San Francisco	Calif.	1994	385.00	
86. M. N. JONES	26999 Birch St.	San Francisco	Calif.	1995	390.00	
87. O. P. KELLEY	27333 Spruce St.	San Francisco	Calif.	1996	395.00	
88. Q. R. LAMAR	27666 Willow St.	San Francisco	Calif.	1997	400.00	
89. S. T. MASON	27999 Maple St.	San Francisco	Calif.	1998	405.00	
90. U. V. MORRIS	28333 Cedar St.	San Francisco	Calif.	1999	410.00	
91. W. X. NICHOLS	28666 Elm St.	San Francisco	Calif.	2000	415.00	
92. Y. Z. ORR	28999 Oak St.	San Francisco	Calif.	2001	420.00	
93. A. B. PETERSON	29333 Pine St.	San Francisco	Calif.	2002	425.00	
94. C. D. REED	29666 Birch St.	San Francisco	Calif.	2003	430.00	
95. E. F. RICE	29999 Spruce St.	San Francisco	Calif.	2004	435.00	
96. G. H. ROSS	30333 Willow St.	San Francisco	Calif.	2005	440.00	
97. I. J. SAMPSON	30666 Maple St.	San Francisco	Calif.	2006	445.00	
98. K. L. SHAW	30999 Cedar St.	San Francisco	Calif.	2007	450.00	
99. M. N. STEVENSON	31333 Elm St.	San Francisco	Calif.	2008	455.00	
100. O. P. TOLSON	31666 Oak St.	San Francisco	Calif.	2009	460.00	
101. Q. R. TURNER	31999 Pine St.	San Francisco	Calif.	2010	465.00	
102. S. T. WATSON	32333 Birch St.	San Francisco	Calif.	2011	470.00	
103. U. V. WEAVER	32666 Spruce St.	San Francisco	Calif.	2012	475.00	
104. W. X. WILSON	32999 Willow St.	San Francisco	Calif.	2013	480.00	
105. Y. Z. YOUNG	33333 Maple St.	San Francisco	Calif.	2014	485.00	
106. A. B. ZIMMERMAN	33666 Cedar St.	San Francisco	Calif.	2015	490.00	
107. C. D. ADAMS	33999 Elm St.	San Francisco	Calif.	2016	495.00	
108. E. F. BAKER	34333 Oak St.	San Francisco	Calif.	2017	500.00	
109. G. H. CAMPBELL	34666 Pine St.	San Francisco	Calif.	2018	505.00	
110. I. J. COOPER	34999 Birch St.	San Francisco	Calif.	2019	510.00	
111. K. L. FISHER	35333 Spruce St.	San Francisco	Calif.	2020	515.00	
112. M. N. GIBSON	35666 Willow St.	San Francisco	Calif.	2021	520.00	
113. O. P. HARRIS	35999 Maple St.	San Francisco	Calif.	2022	525.00	
114. Q. R. JONES	36333 Cedar St.	San Francisco	Calif.	2023	530.00	
115. S. T. KELLEY	36666 Elm St.	San Francisco	Calif.	2024	535.00	
116. U. V. LAMAR	36999 Oak St.	San Francisco	Calif.	2025	540.00	
117. W. X. MASON	37333 Pine St.	San Francisco	Calif.	2026	545.00	
118. Y. Z. MORRIS	37666 Birch St.	San Francisco	Calif.	2027	550.00	
119. A. B. NICHOLS	37999 Spruce St.	San Francisco	Calif.	2028	555.00	
120. C. D. ORR	38333 Willow St.	San Francisco	Calif.	2029	560.00	
121. E. F. PETERSON	38666 Maple St.	San Francisco	Calif.	2030	565.00	
122. G. H. REED	38999 Cedar St.	San Francisco	Calif.	2031	570.00	
123. I. J. RICE	39333 Elm St.	San Francisco	Calif.	2032	575.00	
124. K. L. ROSS	39666 Oak St.	San Francisco	Calif.	2033	580.00	
125. M. N. SAMPSON	39999 Pine St.	San Francisco	Calif.	2034	585.00	
126. O. P. SHAW	40333 Birch St.	San Francisco	Calif.	2035	590.00	
127. Q. R. STEVENSON	40666 Spruce St.	San Francisco	Calif.	2036	595.00	
128. S. T. TOLSON	40999 Willow St.	San Francisco	Calif.	2037	600.00	
129. U. V. TURNER	41333 Maple St.	San Francisco	Calif.	2038	605.00	
130. W. X. WATSON	41666 Cedar St.	San Francisco	Calif.	2039	610.00	
131. Y. Z. WEAVER	41999 Elm St.	San Francisco	Calif.	2040	615.00	
132. A. B. WILSON	42333 Oak St.	San Francisco	Calif.	2041	620.00	
133. C. D. YOUNG	42666 Pine St.	San Francisco	Calif.	2042	625.00	
134. E. F. ZIMMERMAN	42999 Birch St.	San Francisco	Calif.	2043	630.00	
135. G. H. ADAMS	43333 Spruce St.	San Francisco	Calif.	2044	635.00	
136. I. J. BAKER	43666 Willow St.	San Francisco	Calif.	2045	640.00	
137. K. L. CAMPBELL	43999 Maple St.	San Francisco	Calif.	2046	645.00	
138. M. N. COOPER	44333 Cedar St.	San Francisco	Calif.	2047	650.00	
139. O. P. FISHER	44666 Elm St.	San Francisco	Calif.	2048	655.00	
140. Q. R. GIBSON	44999 Oak St.	San Francisco	Calif.	2049	660.00	
141. S. T. HARRIS	45333 Pine St.	San Francisco	Calif.	2050	665.00	
142. U. V. JONES	45666 Birch St.	San Francisco	Calif.	2051	670.00	
143. W. X. KELLEY	45999 Spruce St.	San Francisco	Calif.	2052	675.00	
144. Y. Z. LAMAR	46333 Willow St.	San Francisco	Calif.	2053	680.00	
145. A. B. MASON	46666 Maple St.	San Francisco	Calif.	2054	685.00	
146. C. D. MORRIS	46999 Cedar St.	San Francisco	Calif.	2055	690.00	
147. E. F. NICHOLS	47333 Elm St.	San Francisco	Calif.	2056	695.00	
148. G. H. ORR	47666 Oak St.	San Francisco	Calif.	2057	700.00	
149. I. J. PETERSON	47999 Pine St.	San Francisco	Calif.	2058	705.00	
150. K. L. REED	48333 Birch St.	San Francisco	Calif.	2059	710.00	
151. M. N. RICE	48666 Spruce St.	San Francisco	Calif.	2060	715.00	
152. O. P. ROSS	48999 Willow St.	San Francisco	Calif.	2061	720.00	
153. Q. R. SAMPSON	49333 Maple St.	San Francisco	Calif.	2062	725.00	
154. S. T. SHAW	49666 Cedar St.	San Francisco	Calif.	2063	730.00	
155. U. V. STEVENSON	49999 Elm St.	San Francisco	Calif.	2064	735.00	
156. W. X. TOLSON	50333 Oak St.	San Francisco	Calif.	2065	740.00	
157. Y. Z. TURNER	50666 Pine St.	San Francisco	Calif.	2066	745.00	
158. A. B. WATSON	50999 Birch St.	San Francisco	Calif.	2067	750.00	
159. C. D. WEAVER	51333 Spruce St.	San Francisco	Calif.	2068	755.00	
160. E. F. WILSON	51666 Willow St.	San Francisco	Calif.	2069	760.00	
161. G. H. YOUNG	51999 Maple St.	San Francisco	Calif.	2070	765.00	
162. I. J. ZIMMERMAN	52333 Cedar St.	San Francisco	Calif.	2071	770.00	
163. K. L. ADAMS	52666 Elm St.	San Francisco	Calif.	2072	775.00	
164. M. N. BAKER	52999 Oak St.	San Francisco	Calif.	2073	780.00	
165. O. P. CAMPBELL	53333 Pine St.	San Francisco	Calif.	2074	785.00	
166. Q. R. COOPER	53666 Birch St.	San Francisco	Calif.	2075	790.00	
167. S. T. FISHER	53999 Spruce St.	San Francisco	Calif.	2076	795.00	
168. U. V. GIBSON	54333 Willow St.	San Francisco	Calif.	2077	800.00	
169. W. X. HARRIS	54666 Maple St.	San Francisco	Calif.	2078	805.00	
170. Y. Z. JONES	54999 Cedar St.	San Francisco	Calif.	2079	810.00	
171. A. B. KELLEY	55333 Elm St.	San Francisco	Calif.	2080	815.00	
172. C. D. LAMAR	55666 Oak St.</					

JAN 8 1919

ON FREE PUBLIC VIEW
FROM 9 A.M. UNTIL 6 P.M.
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
FROM SATURDAY, DECEMBER 28TH, 1918
UNTIL THE DATE OF SALE, INCLUSIVE

EARLY AMERICAN PORTRAITS
COLLECTED BY
MR. THOMAS B. CLARKE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF THE OWNER
ON TUESDAY EVENING, JANUARY 7TH, 1919
IN THE GRAND BALLROOM OF
THE PLAZA HOTEL
FIFTH AVENUE, 58th TO 59th STREET
BEGINNING AT 8.30 O'CLOCK

DE LUXE ILLUSTRATED CATALOGUE
OF
EARLY AMERICAN PORTRAITS

COLLECTED BY
MR. THOMAS B. CLARKE
NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF THE OWNER
IN THE GRAND BALLROOM OF
THE PLAZA HOTEL
FIFTH AVENUE, 58th TO 59th STREET
ON THE EVENING HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1919



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

PORTRAITS OF AMERICANS BY AMERICAN PAINTERS

A collection of canvases of this character has not before been offered to the public. The growth of interest in America in American paintings is not a new thing; but the development of interest in the earlier period of the art of the nation is a recent manifestation in national life that amounts to a renaissance. With the study of the art, there goes a revived interest in the personalities of the day. Early American portraits are now sought with an avidity which though it may be a tardy compliment to native achievement is none the less a real one, and pregnant too with present purpose and opportunity in art. The present collection, with the notes accompanying it, shows that in the earlier days there was a realization of the value of contemporary portraiture by resident men which carries a lesson that the neglect of intervening years has until lately obscured.

In acquiring the present collection, or perhaps it might better be said in bringing it together, for it has been a labor of active inquiry and research, Mr. Clarke has pursued his own logical development. Thirty-five years ago he exhibited at the American Art Galleries what was declared to be the first collection, privately owned, of contemporary paintings exclusively American of such scale—there were 140 of them. Fifteen years later, the sale of his collection of 372 of them, at Chickering Hall, in 1899, marked an era in the appreciation of American artists—and incidentally realized an unprecedented monetary figure, whose individual items have since been many times surpassed.

It was somewhat before the dispersal of that collection that Mr. Clarke's interest in early American portraitists began—there are found in the catalogue of that day the names of

West, Stuart, Sully, Rembrandt Peale and Waldo—; it is since then that his interest has expanded to the degree making the present collection possible. In making that earlier collection he had lived largely among the studios of the artists about him. The death in 1894 of his friend Inness (thirty-nine of whose paintings were in his collection) brought the first great shock in that life, and after a short period of visiting exhibitions instead of studios, Mr. Clarke sold the collection, and following the Chickering Hall sale gave up the general pursuit of paintings.

Later, as one of the founders of a private association in New York, he sought for the decoration of its walls portraits of prominent Americans of the eighteenth and nineteenth centuries, painted by American artists. In securing these paintings of notable American statesmen and scholars Mr. Clarke had a considerable part; and "Following this effort," to use his own words, "and with the continued co-operation of Mr. Charles X. Harris, Mr. Clarence J. Dearden and the late Charles Henry Hart, the acquisition of the group of portraits of Americans now in Manor Hall, Yonkers, was commenced, and completed."

Opportunities accompanied the wide-reaching work of assembling the Manor Hall collection which made possible the discovery and acquisition of the forty portraits of the present collection—a task at best difficult of achievement. Men appear here whose names were known but whose authentic works had been lost to sight until search and study of the records revealed them, and men among the better known are represented by works whose identity has been painstakingly sought out. It may be said here that original letters of owners in many instances are at the disposition of those interested; not by way of inducement, but as a matter of information. The interest of nearly every art museum in the country has gone forth during the past few years toward acquiring early American portraits—and private collectors have ranged the same wide, reluctant

fields—and the difficulty of finding approved works has consequently been on the increase. That Mr. Clarke has surmounted it is demonstrated; words are not needed, nor is this an appeal to buyers.

Notable in itself is the fact that here are five portraits of Washington, all painted by men who saw him, knew him, and painted him during his life-time: one by the “Master Painter of America” Gilbert Stuart, one by Charles Willson Peale, one by Charles Peale Polk, and two by Rembrandt Peale, including the portrait painted in 1795 for Gen. Gadsden of South Carolina; its complete history is known. The presence of these portraits makes interesting at the moment a rarely quoted letter of Washington’s, recorded by Dunlap (vol. 1, p. 319), written to Mr. Hopkinson of Philadelphia who had addressed the President in behalf of Robert Edge Pine (who is also represented in this collection). Dunlap says:

“The Hon. Francis Hopkinson, whose portrait Pine had painted with perfect success (the first portrait Pine painted in America) wrote to Gen. Washington, explaining the design Pine had in view, of collecting portraits for historical pictures of the events of the Revolution, and requesting the General to forward the wishes of the artist by sitting to him. Washington wrote the following letter to Hopkinson in reply:

MOUNT VERNON, 16th. May, 1785.

Dear Sir—‘In for a penny in for a pound’ is an old adage. I am so hackneyed to the touches of the painters’ pencil, that I am now altogether at their beck, and sit like Patience on a monument, whilst they delineate the features of my face.

It is a proof, among many others, of what habit and custom may effect. At first I was impatient at the request, and as restive under the operation as a colt is of the saddle. The next time I submitted very reluctantly, but with fewer flounces: now, no dray moves more readily to the drill than I to the painter’s chair. It may easily be conceived, therefore, that I yielded a ready acquiescence to your request and to the views of Mr. Pine.

Letters from England recommendatory of this gentleman came

to my hands previous to his arrival in America—not only as an artist of acknowledged eminence, but as one who had discovered a friendly disposition toward this country—for which it seems he had been marked.

It gave me pleasure to hear from you—I shall always feel an interest in your happiness—and with Mrs. Washington's compliments and best wishes joined to my own, for Mrs. Hopkinson and yourself,

I am, dear sir,

Your obedient and affectionate humble servant,

GEORGE WASHINGTON.

Thirty-five painters figure in the collection, the earliest of them born in 1688; the latest (born 1831) died in 1915. So that, in the span of their lives, two centuries of American life are represented—to be exact, 227 years. The first to die died in 1751, and of the rest all but one lived through the Revolution, and all but two lived well into the nineteenth century. The persons they portrayed were of importance. Besides Washington, other Revolutionary figures appear, and war heroes of the 1812, the Mexican and the Civil wars. Jackson and Grant are here—soldiers and Presidents of the United States—and among statesmen Webster and Clay and Edwin M. Stanton, Lincoln's great War Secretary.

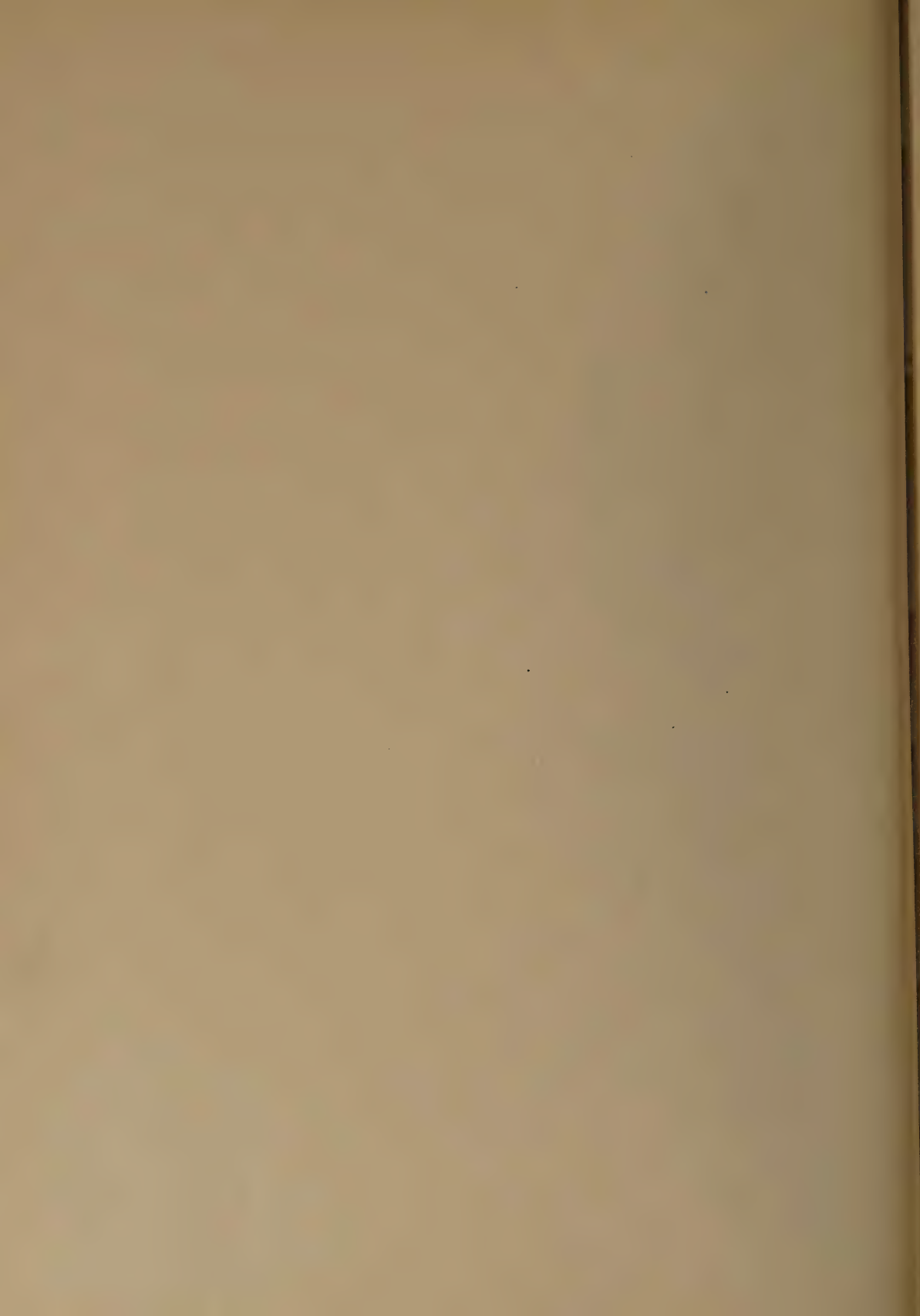
Lesser known figures, but men whose lives bespeak the character of their day, include one of the founders (and the president) of the first public library in Brooklyn, books for which were collected from house to house by wheelbarrow, and the corner stone for which was laid by America's great friend Lafayette on the anniversary of the nation's birth, Independence Day of 1825. The founder of Hampden-Sidney College, Virginia, who as President of Princeton, and honored of Harvard and Yale, delivered an oration on the death of Washington, at Trenton in 1800, is also here, as are Edgar Allan Poe, John Howard Payne, Whistler's father—Major George Washington Whistler, U. S. A., who died of cholera in St. Petersburg—and "Peggy" O'Neill (Mrs. Eaton) who through President

Jackson's championship upset a Continent. And intimately representing Knickerbocker New York, *Ichabod Crane* is here, both dancing at Van Tassel's mansion and pursued in moonlight by the most distinguished acephalous citizen that Sleepy Hollow ever had.

The list of artists includes, besides the well-known names of Stuart, Sully, the Peales, Copley, Vanderlyn of great abilities and unfortunate despondency; Jarvis of gay career; Inman, Elliott and Morse; numerous less known names, whose owners nevertheless speak on these canvases with authority and interest. Among them are Ralph Earl, Jacob Eichholtz who inherited some old brushes from Sully and became the historian in portraiture of Lancaster county, Pennsylvania; Chester Harding who floated down-river on a raft, migrated to Kentucky, and became later in the East the successful artist of whom it was said on his death, in 1866, that he "linked the early and present generations of American portrait painters"; and John Paradise, Ezra Ames, Jeremiah Theus whose portraits long were sought in vain; and the pioneer John Smibert; besides Allston and Trumbull, John Quidor and Cephas Thompson.

DANA H. CARROLL.

NEW YORK, *November*, 1918.



CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed

by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. Storage of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

SALE TUESDAY EVENING

JANUARY 7, 1919

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, FIFTY-EIGHTH TO FIFTY-NINTH STREET

BEGINNING AT 8.45 O'CLOCK

WILLIAM DUNLAP, N.A.

1766—1839

1—**ROBERT SNOW, EDUCATOR
AND HUMANITARIAN (1760-1833)**

Height, 34 inches; width, 27 inches

ROBERT SNOW resided for the last thirty years of his life in Brooklyn, where he died. He was the President and one of the founders of the Apprentices' Library, the first public library in Brooklyn, for which books were collected by wheelbarrow from house to house, and the cornerstone of which was laid by the Marquis de Lafayette, at Cranberry and Henry streets, on July 4, 1825. Mr. Snow was one of the organizers of a savings bank in Brooklyn in 1827. Childless, his home was always the abode of children, whom he adopted, and he became known personally to a large number of children in the City of Churches. He was popular among his fellow citizens, whom he continually urged to labor for the welfare and advancement of society.

William Dunlap was an author, actor and manager as well as a painter. Born at Perth Amboy, New Jersey, February 19, 1766, he began painting portraits at the age of seventeen. At that age, in 1783, he was accorded an opportunity to make a portrait in pastel of General Washington at Rocky Point, near Princeton. He wrote, and published in New York in 1834, a "History of the Rise and Progress of the Arts of Design in the United States," the earliest book on the subject. He died in New York City, September 28, 1839.

110.-

Geo H. Austin



ROBERT SNOW, EDUCATOR AND HUMANITARIAN (1760-1833)

BY

WILLIAM DUNLAP, N.A.

1766—1839

160.-
Christ Galleries

ASHER BROWN DURAND, P.N.A.

1796—1886

2—MARY DURAND

Height, 26 inches; width, 20 inches

MRS. MARY DURAND, the second wife of Asher B. Durand, was the daughter of Jacob Frank, Esq. She was married to the artist in 1834, four years after the death of his first wife, who was a daughter of Isaac Baldwin. Her husband painted this portrait of her in 1837.

Signed at lower left, A. B. D., 1837.

The painter, Asher B. Durand, was born and died in New Jersey. He was born at Jefferson, in that State, on August 21, 1796, and died at South Orange, September 17, 1886. His first work in art was in the shop of his father, a jeweler, where he was an engraver. As he approached forty he turned to painting, and did both portraits and landscapes. Within ten years he was chosen President of the National Academy of Design, holding the office from 1845 to 1861. He had been one of the founders of the Academy in 1826. In 1840 he made a trip to Europe to study in the great galleries.



MARY DURAND
BY
ASHER BROWN DURAND, P.N.A.
1796—1886

160.-
Gilbert S. Parker

EASTMAN JOHNSON, N.A.

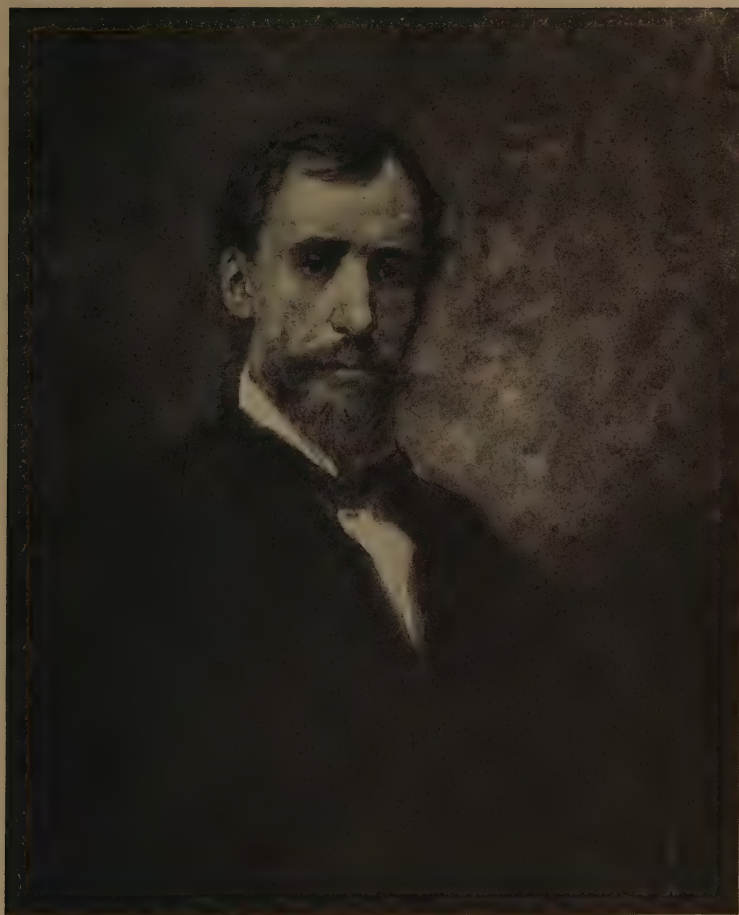
1824—1906

3—*SANFORD R. GIFFORD, N.A. (1823-1880)*

Height, 27 inches; width, 22 inches

ONE of the first of the American landscape painters to seek in Europe influences to heighten the practice of his own art, Mr. Gifford made a tour of Europe 1850-1854, and went over again in 1860 to sketch in Switzerland and Italy and along the Rhine and the Nile. Ten years later he went to the Rocky Mountains on a sketching tour of the Great West, and had his reward in commendation and popularity following the Centennial Exposition at Philadelphia in 1876. He was born at Greenfield, Saratoga County, N. Y., July 10, 1823, and died in New York City on August 29, 1880.

Eastman Johnson, a native of Maine, where he was born in 1824, began doing portraits in crayon when quite young, and at twenty-one he was in Washington producing portraits of national celebrities. He went to Europe and painted for several years and returning was elected to the National Academy in 1860. Among the portraits he painted were those of John Quincy Adams, Daniel Webster, Longfellow, Emerson, Presidents Arthur, Cleveland and Harrison, and William H. Vanderbilt, and the noted canvas in the Metropolitan Museum of Art, entitled "Two Men."



SANFORD R. GIFFORD, N.A. (1823-1880)

BY

EASTMAN JOHNSON, N.A.

1824—1906

250.-

CHARLES LORING ELLIOTT, N.A.

1812—1868

4—*ELEAZER WILLIAMS, THE "LOST
DAUPHIN" LOUIS XVII?* (1787-1858)

Height, 30 inches; width, 25½ inches

ELEAZER WILLIAMS was brought up in northern New York as the son of a half-breed Indian who had eleven other children, none of whom bore resemblance to Eleazer. Eleazer received a good education at Westhampton, Massachusetts, was United States agent among the Indians during the War of 1812, published an Iroquois spelling-book and became an Episcopal clergyman. The story of him was that the Prince de Joinville came to him on a steamboat in 1841 and informed him of his identity with the vanished son of Louis XVI. The story was published by a clergyman in "Putnam's Magazine" in 1853 and was largely credited. The historian Benjamin J. Lossing took it up again in 1887.

Charles L. Elliott, who was born at Scipio, New York, in December, 1812, worked in New York City and died in Albany, his death occurring on September 25, 1868. He became after the death of Henry Inman the leading portrait painter of America. Inman had foreseen that he would, for after a visit from Elliott shortly before Inman's death, the elder painter remarked: "When I am gone that young man will take my place. He has the true idea of portrait painting."



ELEAZER WILLIAMS, THE "LOST DAUPHIN"
LOUIS XVII ? (1787-1858)

BY
CHARLES LORING ELLIOTT, N.A.
1812—1868

No. 5

HENRY INMAN, N.A.

1801—1846

MARGARET O'NEILL EATON (1796-1879)

HENRY INMAN, N.A.

1801—1846

5—*MARGARET O'NEILL EATON* (1796-1879)

Height, 30 inches; width, 25 inches

340.-
Otho Bernet,
Agent.

"PEGGY" O'NEILL, in whose behalf began "the social war which completely changed the course of political events in the United States during the next half century," was the daughter of William O'Neill, who kept an old Southern tavern in Washington where General Jackson and other prominent men always stopped. After the suicide of her first husband, a purser in the Navy, in the Mediterranean, scandal-mongers coupled her name with that of Senator Eaton of Tennessee, a lodger at her father's tavern; later they were married, and on Jackson's election to the Presidency he made the Senator Secretary of War. The Cabinet ladies would not accept Mrs. Eaton, despite the President's backing and the aid of Martin Van Buren, Secretary of War, and some bachelor members of the Diplomatic Corps whom Van Buren induced to call on her. The President finally gave it up, dissolved his Cabinet, sent Van Buren as Minister to England and later brought about his succession to the Presidency.

Henry Inman was born in Utica, October 20, 1801, and opened a studio in Vesey Street, New York City, in 1823. In 1826 he was elected vice-president of the just established National Academy of Design. He was sent to England in 1844, commissioned to paint portraits of Wordsworth, Lord Macaulay and Chalmers the preacher. He was so successful there that he was invited to remain, but he came home the following year to New York, and died here January 17, 1846.



MARGARET O'NEILL EATON (1796-1879)

BY

HENRY INMAN, N.A.

1801—1846

SAMUEL LOVETT WALDO, A.N.A.

1783—1861

6—SAMUEL SMITH, SOLDIER AND
STATESMAN (1752-1839)

Height, 30 inches; width, 25 inches

JOINED the Revolutionary army in 1776 as captain, at Baltimore, where he was a resident; born at Lancaster, Pennsylvania. Lieutenant-colonel at the battle of Brandywine; served at Monmouth. Representative in Congress sixteen years and Senator twenty-three years. Major-general in command when the British attacked Baltimore in 1812. Mayor of Baltimore in 1837.

The painter, Samuel Waldo, was a native of Connecticut, where he was born April 6, 1783, in the town of Windham. He went to London in 1806, joining John Singleton Copley and Benjamin West, and worked at the Royal Academy, and returning to America in 1809 spent the remainder of his life in New York, where he died February 16, 1861.

1050.—

W. W. Spearman,
Agent,

for Herbert L. Pratt.



SAMUEL SMITH, SOLDIER AND STATESMAN (1752-1839)

BY

SAMUEL LOVETT WALDO, A.N.A.

1783—1861

No. 7

REMBRANDT PEALE, N.A.

1778—1860

MRS. STENNETT

REMBRANDT PEALE, N.A.

1778—1860

575.-

7—MRS. STENNETT

A. G. x N. M. Rose

Height, 30 inches; width, 25 inches

MRS. STENNETT, of whom Peale painted this portrait in 1835, was a well-known teacher of music in the '30's, teaching in the family of General Scott and in the aristocratic old Dutch families of New York. Two of her daughters, Mrs. Mary P. Lewis and Miss Stennett, later lived in Brooklyn.

Signed on back of canvas: REMBRANDT PEALE, PINXIT, NEW YORK, 1835.

Rembrandt Peale, the son of Charles Willson Peale, was born in Bucks county, Pennsylvania, February 22, 1778. At the age of seventeen he painted what he called his original portrait of Washington, who gave him three sittings. Later he went to England and studied under Benjamin West, and after his return he painted portraits in New York, Philadelphia and the South. He made various subsequent trips to Europe, was president of the American Academy in succession to Trumbull, and was one of the charter members of the National Academy of Design. He died in Philadelphia, October 3, 1860.



MRS. STENNETT

BY

REMBRANDT PEALE, N.A.

1778-1860

JAMES REID LAMBDIN

Honorary Member, National Academy of Design, elected in 1839

1807—1889

135.-

8—GENERAL JOHN ANTHONY

QUITMAN (1799-1858)

Samuel J. Bloomingdale

Height, 29 inches; width, 24 inches

BORN in New York State, at Rhinebeck, September 1, 1799, the son of a Lutheran clergyman, the subject of this canvas moved early to Mississippi, and, transposing himself into an extreme Southerner, was elected to the Legislature and the Superior Court. Under a commission as brigadier-general of volunteers from President Polk, he fought in the Mexican war, was named civil and military governor by Gen. Scott after receiving the surrender of the citadel of Mexico City, and became "the only American who ever ruled in the halls of the Montezumas." Governor of Mississippi 1850-51, he resigned to avert conflict between federal and State authority, owing to his advocacy of annexationist ideas and to his promoting of Gen. Lopez's designs on Cuba, for which he was indicted. Asserted right of secession and advocated confederacy of the slaveholding States ten years before the Civil War. Congressman in 1856, serving as chairman of the Military Committee. Died at Natchez, Miss., July 15, 1858.

Signed on the back of the canvas: Gen. Quitman, of Miss.;
Natchez, 1845; J. R. L.

Lambdin, the painter, born May 10, 1807, at Pittsburgh, was a student of Sully in Philadelphia at the age of sixteen, and was established as an artist in his home city at eighteen. He worked toward the Southwest, however, with success, returning to Philadelphia in 1837 and settling there. He painted many portraits in Washington, including many of the Presidents and one of Daniel Webster. Many years an active officer of the Pennsylvania Academy of the Fine Arts. President of the Artists' Fund Society. Died near Philadelphia, January 31, 1889.



GENERAL JOHN ANTHONY QUITMAN (1799-1858)

BY

JAMES REID LAMBDIN

1807—1889

JOHN WESLEY JARVIS

1780—1839

9—*PORTRAIT OF A LADY*

Height, 23 inches; width, 19 inches

A PORTRAIT painted by Jarvis when he visited New Orleans about 1820; a family portrait retained in private possession in the Crescent City until recently.

The painter, John Wesley Jarvis, was born in England, at South Shields, on the Tyne, in 1780. He was a nephew of the great Methodist after whom he was named, and as an infant was left with his uncle by his father when the father emigrated to America, but the boy was brought here at the age of five years, the family making Philadelphia their home. Jarvis studied some with Malbone but was largely self-taught, and in instructing himself read and studied anatomy assiduously. Later, Inman was his pupil, and he took Inman with him to New Orleans. He painted many portraits, which Tuckerman observed may be found in manor houses of the South and municipal halls of the East. He died in New York City, in 1837.



PORTRAIT OF A LADY

BY

JOHN WESLEY JARVIS

1780—1839

Senator F. B. Brondage.

JAMES H. WRIGHT

1813—1883

250.-

10—*DANIEL WEBSTER* (1782-1852)

*W. H. Seaman,
Agent.*

Height, 24 inches; width, 18 inches

THE Expounder of the Constitution, the "God-like Daniel," born in what is now Franklin, New Hampshire, January 18, 1782, was the son of a Revolutionary soldier; he taught school, studied law in Boston, became a Member of Congress from Massachusetts and United States Senator, and was Secretary of State under Presidents William Henry Harrison and Millard Fillmore. His last words were "I still live." He died at Marshfield, Mass., on October 24, 1852.

Signed at the lower right, J. H. WRIGHT.

James H. Wright, born in 1813, was a painter of portraits, and exhibited at the National Academy of Design down to the year 1871. He had a studio at 835 Broadway, New York, and died in Brooklyn, in the month of May, 1883.



DANIEL WEBSTER (1782-1852)

BY

JAMES H. WRIGHT

1818—1883

No. 11

GEORGE C. LAMBDIN, N.A.

1830—1896

EDWIN M. STANTON, SECRETARY OF WAR (1814-1869)

GEORGE C. LAMBDIN, N.A.

1830—1896

175.-

11—EDWIN M. STANTON, SECRETARY
OF WAR (1814-1869)

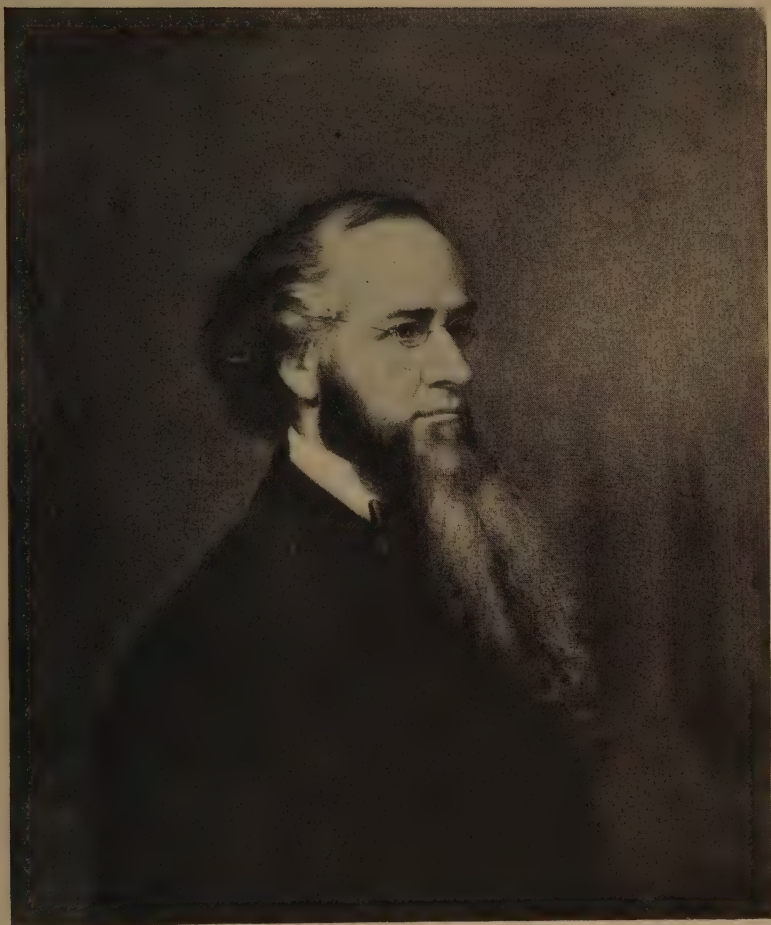
W. H. Seaman,
Agent.

Height, 25 inches; width, 20 inches

LINCOLN'S famous War Secretary was the son of a physician, came of Quaker ancestry, and became "one of the most imposing figures of the nineteenth century," his history too well known to be recounted.

On back: Edwin M. Stanton, Sec'y of War, by Geo. C. Lambdin.

George C. Lambdin, the artist, was the son of the painter James R. Lambdin, with whom he studied at home, afterward going to Paris, and returning to make his home in Philadelphia. He was born at Pittsburgh in 1830, and died in Philadelphia, January 31, 1896.



EDWIN M. STANTON, SECRETARY OF WAR (1814-1869)

BY

GEORGE C. LAMBDIN, N.A.

1830—1896

Senator Paul B. Brandegee

ENOCH WOOD PERRY, N.A.

1831—1915

350.-

12—GENERAL ULYSSES S. GRANT (1822-1885)

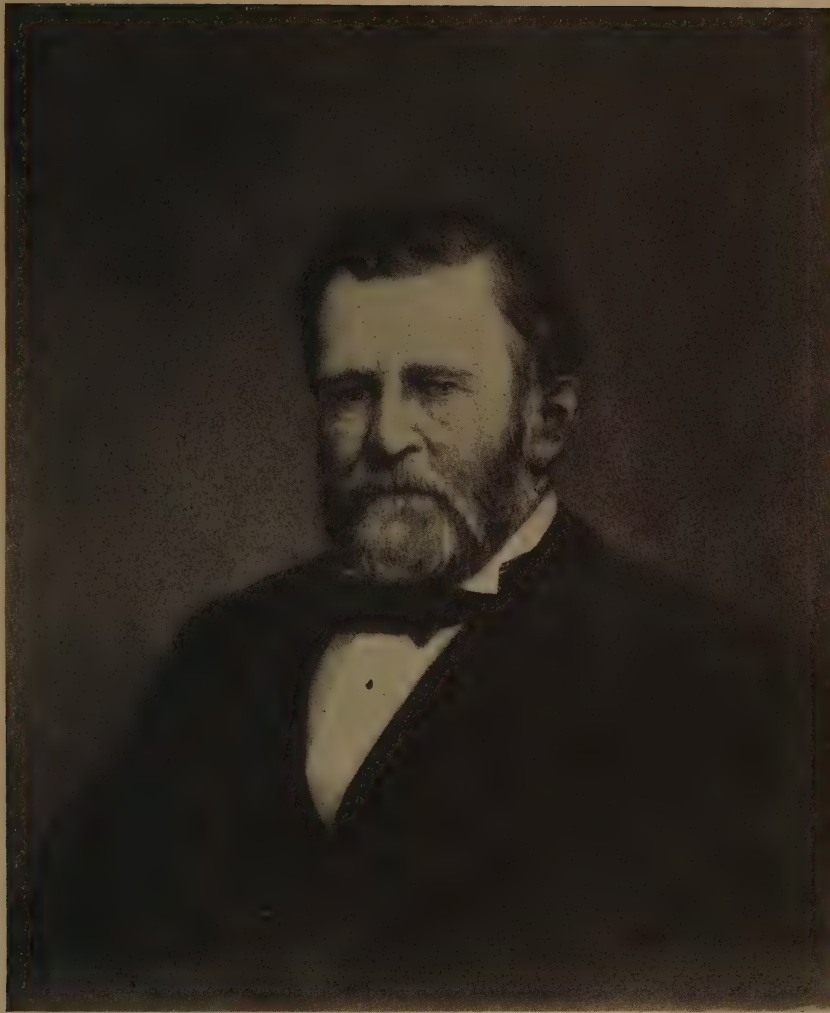
W. W. Seaman,
Agent.

Height, 30 inches; width, 25 inches

THE eighteenth President of the United States and General of the United States Army as he appeared in 1879, at the age of fifty-seven, six years before his death.

Signed at the lower left: E. WOOD PERRY, N.A., GEN.
GRANT IN 1879.

The portraitist, E. Wood Perry as he was commonly known, was born in Boston, July 31, 1831. He went to New Orleans while in his 'teens, and at the age of twenty-one studied art in Europe, at Paris, and later in Rome and Venice. United States consul at Venice 1856-1858, and after five years' subsequent residence in the United States visited the Sandwich Islands, returning to America in 1865 and making New York his home, where he died on December 14, 1915.



GENERAL ULYSSES S. GRANT (1822-1885)

BY

ENOCH WOOD PERRY, N.A.

1831—1915

A.E.H.

JAMES REID LAMBDIN

Honorary Member, National Academy of Design, elected 1839
1807—1889

500.-
Queen Bros.

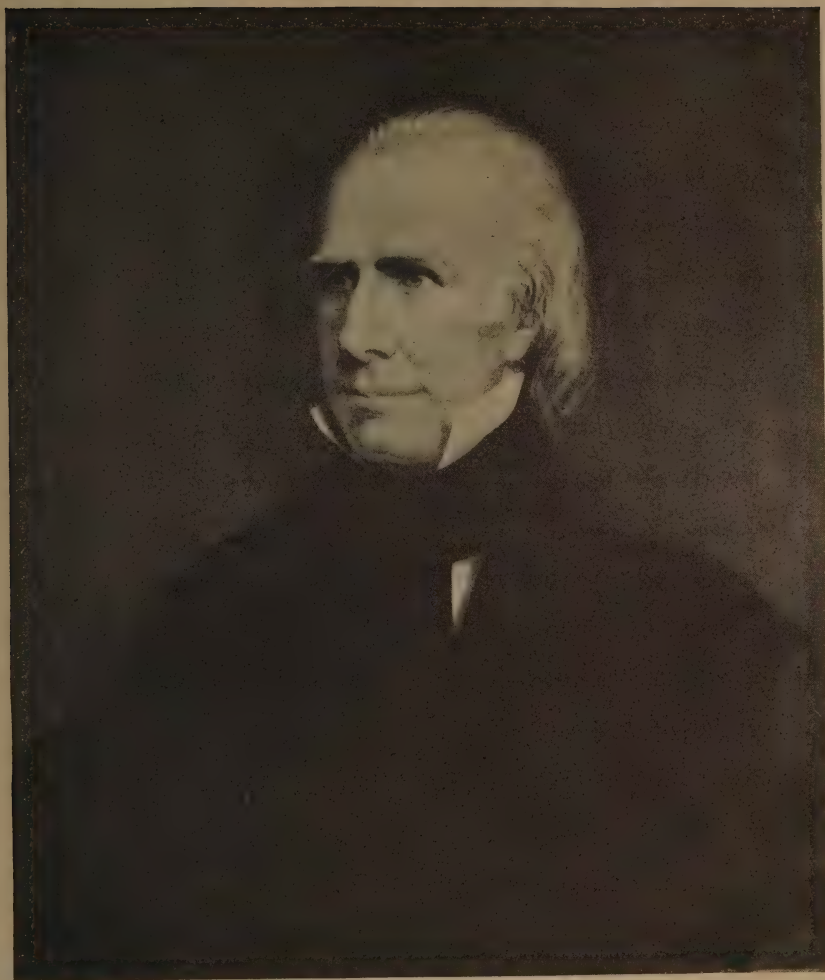
13—HENRY CLAY (1777-1852)

Height, 30 inches; width, 25 inches

HENRY CLAY, born in Virginia in a neighborhood called "The Slashes," came early to be known as "The Mill Boy of The Slashes," as he rode horseback to a neighboring mill, with a bag of wheat for saddle and a rope bridle. He was a retail clerk in Richmond, a copyist in the Court of Chancery, and became a lawyer, after which he moved to Kentucky; it was said that no murderer defended by him was ever sentenced to be hanged, such was his eloquence. He was appointed United States Senator though under age; was Speaker of the House of Representatives, called "the greatest of Speakers"; was a member of the Peace Commission closing the War of 1812-1814; was Secretary of State under John Quincy Adams, when it was said that "more treaties with foreign nations were signed than in all the preceding years of the existence of the Constitution." He advocated the emancipation of slaves from the year 1799.

From the estate of James Reid Lambdin.

Lambdin, a native of Pittsburgh, was born on May 10, 1807. He studied under Sully in Philadelphia at sixteen, and two years later was established as an artist in his home city. He worked later with success in the Southwest, and at the age of thirty settled in Philadelphia. He painted many portraits in Washington, including several of the Presidents and one of Webster. He was an active officer of the Pennsylvania Academy of the Fine Arts and President of the Artists' Fund Society there. He died in Philadelphia, January 31, 1889.



HENRY CLAY (1777-1852)

BY

JAMES REID LAMBDIN

1807—1889

CHESTER HARDING

Honorary Member, National Academy of Design, elected in 1828

1792—1866

14—*CHARLES SPRAGUE, POET*

AND BANKER (1791-1875)

Height, 30 inches; width, 24 inches

BORN in Boston, October 26, 1791, the son of Samuel Sprague who was a member of the "Boston Tea Party," and whose family then had lived for five generations at Hingham, Charles Sprague became one of the brilliant literary lights of the second quarter of the nineteenth century, and was recognized both in America and England. His prominence began with a poetical address delivered at the opening of the famous Park Theatre, New York, and he had other successes at Philadelphia, Salem and Portsmouth; he read a "Shakespearean Ode" at the Boston Theatre in 1820. He wrote a number of theatrical prize prologues, in the days when those held public attention here as they had done in an elder classical theatrical day in England, and his prologues were pronounced the best written since the time of Pope. He wrote also odes and shorter poems. He was cashier of the Globe Bank, Boston, from its establishment in 1825 until his retirement from business in 1864. He died in Boston, January 22, 1875.

Chester Harding was born in Conway, Massachusetts, September 1, 1792, and after trying other callings in that State and in western New York he went to Pittsburgh, and took up painting. Self-taught, he soon became a successful portrait painter, both in this country and in London. Tuckerman in his "Book of the Artists" says of him: "On the first of April, 1866, a genuine representative of the Western artist died in Boston; and his career may be regarded as the connecting link between the early and the present generation of American painters."



CHARLES SPRAGUE, POET AND BANKER (1791-1875)

BY

CHESTER HARDING

1792—1866

No. 15

THOMAS SULLY

Honorary Member, National Academy of Design, elected in 1827

1783—1872

LORD BYRON (1788-1824)

THOMAS SULLY

Honorary Member, National Academy of Design, elected in 1827

1783—1872

15—*LORD BYRON* (1788-1824)

Height, 29 inches; width, 24 inches

Bust portrait of the poet, recorded in "A Register of Portraits Painted by Thomas Sully: Arranged and Edited, with an Introduction and Notes, by Charles Henry Hart" (Philadelphia, 1909); No. 254. Formerly the property of the American portrait painter Jacob Eichholtz, of Lancaster, Pa., and Philadelphia, who acquired it from Sully's patron George H. Munday, of Philadelphia, in 1833. In an address on "Jacob Eichholtz, Painter," delivered before the Lancaster County Historical Society in 1912, W. U. Hensel observed: "The Sully 'Byron' is still at the Lime Street (Philadelphia) house, and has been there for seventy-five years."

Thomas Sully, the painter, born in Horncastle, Lincolnshire, England, June 19, 1783, came to this country with his parents, at the age of nine years, the family settling at Charleston, S. C. Thomas established himself in Philadelphia as an artist at the age of twenty-five, after a short residence in New York and in Boston, and after having received while in Boston some instruction from Gilbert Stuart. Within a year he went to London and studied for two years under Benjamin West, returning to New York but making Philadelphia the home of his last years. He died there, November 5, 1872.

1550.-

Otto Bernet,
Agent.



LORD BYRON (1788-1824)

BY

THOMAS SULLY

1788—1872

No. 16

ROBERT EDGE PINE

1730—1788

DAVID GARRICK (1717-1779)

A.S.A.

ROBERT EDGE PINE

1730—1788

2225.-

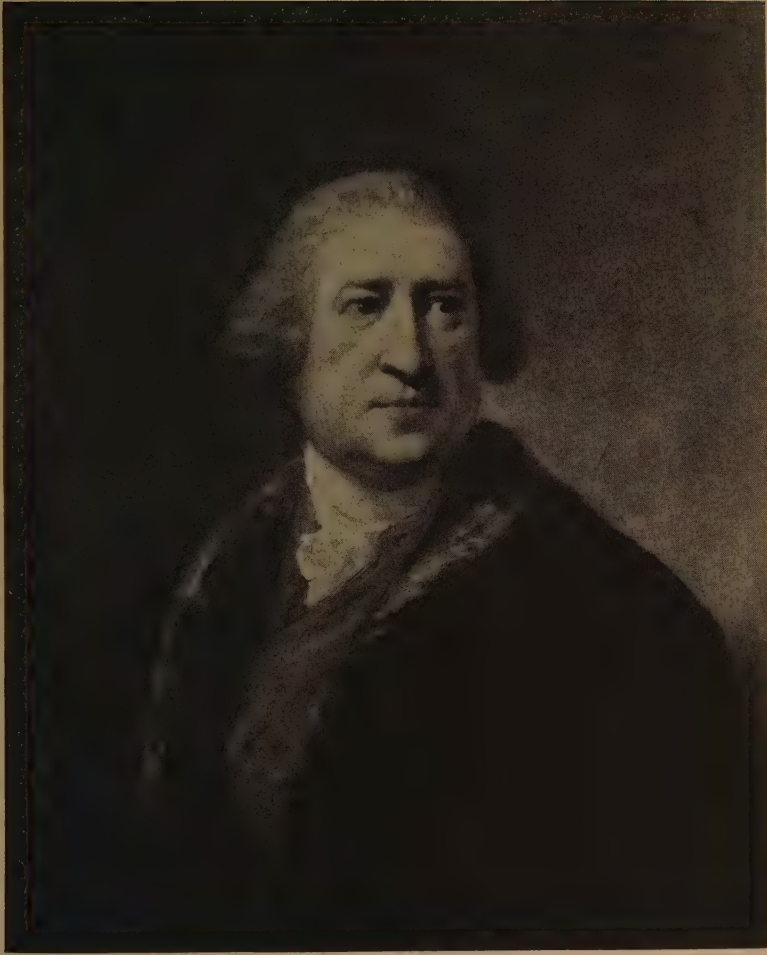
16—*DAVID GARRICK* (1717-1779)

Height, 27 inches; width, 22 inches

Dureau Bros.

DAVID GARRICK, Doctor Johnson's great pupil and friend, wit, popular idol and most famous player on the English stage of his day, is portrayed in the clothing of civil life, with turquoise-blue coat and white jabot, and fur-lined greatcoat.

The portraitist, Pine, who was born in London in 1730 (or 1742?) came to America from England in 1783 with the idea of painting the heroes of the Revolution. He made his home in Philadelphia, at High and Sixth streets. Later Robert Morris, who became his patron, built a house for him in Eighth street. He painted many portraits in Virginia, and at Annapolis painted a family group, in full-length, of the family of Charles Carroll of Carrollton. In 1785 he painted a portrait of President Washington. A letter from General Washington to a Philadelphia friend, telling of granting sittings to Mr. Pine for that portrait, appears elsewhere in this catalogue. Mr. Pine died in Philadelphia, November 19, 1788.



DAVID GARRICK (1717-1779)

BY

ROBERT EDGE PINE

1730—1788



JOHN QUIDOR

1800—1881

325.-

17—*ICHABOD CRANE AT A BALL AT VAN TASSEL'S MANSION*

*H. H. Spelman,
Agent.*

Height, 24 inches; length, 34 inches

"ICHABOD prided himself upon his dancing . . . Not a limb, not a fibre about him was idle, and to have seen his loosely hung frame in full motion you would have thought St. Vitus himself, that blessed patron of the dance, was figuring before you in person."

Painted in New York in 1855.

From the Harrison Collection, Philadelphia, 1912.

John Quidor was, with Inman, a pupil of John Wesley Jarvis. Quidor was born in 1800 and died in 1881. He painted very cleverly numerous imaginative subjects, often taking his inspiration from Irving's tales, and including a painting of Rip Van Winkle which was praised as of no ordinary merit. Charles Loring Elliott studied with Quidor, and the painter T. B. Thorpe says in some personal reminiscences of Elliott (*circa* 1830-31): "We must have started simultaneously from different points in the city to find the painting room of John Quidor, the only avowed figure painter then in New York. . . . A rudely constructed easel was near one of the north windows, on the pegs of which rested a picture that called forth our unbounded enthusiasm and admiration. It represented Ichabod Crane fleeing from the Headless Horseman . . . which had been two or three years before exhibited at the National Academy." That painting here follows.



JOHN QUIDOR

1800—1881

325.- 18—*ICHABOD CRANE PURSUED BY THE HEAD-
LESS HORSEMAN OF SLEEPY HOLLOW*

*W. W. Seaman,
Agent.*

Height, 22½ inches; length, 30 inches

ICHABOD on his white steed is disclosed in a slant of moonlight, dashing wildly through a road in the woods, his disguised rival shown on a dark mount in the shadows, close upon his heels.

Exhibited at the National Academy of Design, 1828.

"Ichabod was horror-struck on perceiving that he was headless! but his horror was still more increased on observing that the head, which should have rested on his shoulders, was carried before him on the pommel of his saddle! His terror rose to desperation, he rained a shower of kicks and blows upon Gunpowder, hoping by a sudden movement to give his companion the slip—but the spectre started full jump with him."

CHARLES PEALE POLK

1767—1822

1100.-
M.K. x 6"
19—GEORGE WASHINGTON (1732-1799)

Height, 29½ inches; width, 23 inches

THIS portrait of Washington, after that of the artist's famous uncle Charles Willson Peale, is signed C. P. Polk, pinxit, 1793. The painter was a devotee of Washington portraits, he saw Washington many times, and his earnestness as a portrayer of him who was "First in war, first in peace and first in the hearts of his countrymen" is inscribed in the following letter to President Washington, preserved in the Library of Congress (Vol. 75, p. 302), dated New York, August 6, 1790:

Sir—Encouraged by your Excellency's known affibility and admirable condesention; a citizen of Philadelphia Humbly requests the indulgence of an interview. This errand tho' far from being disinterested to himself he hopes will very far from being displeasing or offensive to your Excellency. It is object is if possible to obtain the honorable privilege of one short setting from the President to enable him to finish a portrait of your Excellency (in head size) prepared with that design. He has in the course of the last year executed Fifty portraits, tho' his advantages were not what he wished, but imagines if your Excellency's leisure and inclination will permit he shall hereafter be capable of Exhibiting more just and finished performances. The resemblance of Him whose character will never be obliterated from the hearts of true Americans, should this request meet your Excellency's favour, not only will the desires of many Respectable Citizens be gratified but the interest of a depending family greatly promoted and the pleasure vastly increased of your Excellency's most obedient devoted Servt

CHARLES PEALE POLK.

Polk was the son of Charles Willson Peale's sister, Elizabeth Digby Peale, wife of Captain Robert Polk of Virginia. He was born in 1767. At the age of eight years Polk went to live with his uncle in Philadelphia, and remained with him until early manhood, studying his uncle's art. He painted portraits for some years and at one time held office under the Government. He died in 1822.



GEORGE WASHINGTON (1732-1799)

BY

CHARLES PEALE POLK

1767—1822

No. 20

RALPH EARL

1751—1801

SAMUEL STANHOPE SMITH, SCHOLAR (1750-1819),

*Send to Princeton University
March 11/1919 -*

RALPH EARL

1751—1801

*Painting in possession of
Arch. Thomas Inc. 12
as further letter 6/5/2*

*1100. -
M. K. x 6*

20—SAMUEL STANHOPE SMITH,

SCHOLAR (1750-1819)

H. C. Harden

Height, 30 inches; width, 24 inches

DR. SAMUEL STANHOPE SMITH, born in Pequea, Pennsylvania, March 16, 1750, was the founder of Hampden-Sidney college, Virginia, and was for eighteen years (1794-1812) president of Princeton, of which he was a graduate. He died in Princeton on August 21, 1819. He received the degree of D.D. from Yale and of LL.D. from Harvard. He was an honorary member of the American Philosophical Society, and author of volumes on historical and religious subjects, on moral and political philosophy, and on variety of complexion in the human species; and among his publications is an "Oration on the Death of Washington," which he delivered at Trenton (1800).

Signed at the lower left, R. EARL, PINX., 1798.

The portraitist Ralph Earl was painting miniatures and life-size portraits in Connecticut in 1771. He was born on May 11, 1751, at Leicester, Mass. In 1775 his father marched to Lexington with the Governor's Guards. He studied painting in London under West, who obtained for him a commission to paint King George III, and later he was admitted to the Royal Academy. Returning to America, he painted four pictures of Revolutionary scenes, which were engraved by Amos Doolittle. He died at Bolton, Conn., in 1801.

RECEIVED BY THE
LIBRARY OF THE
UNIVERSITY OF CHICAGO
JAN 10 1933

There of President Smith of Princeton (no date)

by Ralph Hall

Appointed for Princeton University
but returned to Thomas O'Connell as not
a portrait of President Smith in Conn.

REMARKS WRITTEN ON ENVELOPE CONTAINING
COPPER PLATE OF THE PAINTING BY RALPH
EARLE THAT WAS SENT TO CHARLES A. MUNN
MARCH 5th 1919 AND RETURNED NOV. 16, 1922.

Plate of President Smith of Princeton (so called)
by Ralph Earl

Purchased for Princeton University
but returned to Thomas Clark as not
a portrait of President Smith by Com.



RALPH EARL

1751—1801

Ralph Earl

30x24

Stanhope Smith

Blank Sale 1919

No. 20



SAMUEL STANHOPE SMITH, SCHOLAR (1750-1819)

BY
RALPH EARL
1751—1801

No. 21

BASS OTIS

1784—1861

THOMAS PAINE (1737-1809)

H.S.H.

BASS OTIS

1784—1861

425.-

Queen Bos.

21—*THOMAS PAINE* (1737-1809)

Height, 30 inches; width, 25 inches

TOM PAINE was born at Thetford, in Norfolk, England, but went young to London, where he taught school and was employed in the custom service. A paper he wrote on behalf of the men in the service while he was in this employ came to the notice of Benjamin Franklin, then on official duty in England, and the Founder of Pennsylvania suggested to him that a better field for his future lay in this country. Paine came here in 1774, and became a magazine editor in Philadelphia, where his first article was anti-slavery. A pamphlet, "Common Sense," in 1776, recommending independence of Great Britain, secured for him a vote of £500 from the Legislature of Pennsylvania, the degree of M.A. from the University of Pennsylvania, and was used for over a century by European republicans. His "Crisis" was read by Washington's orders to the Colonial troops. His work later in getting loans from Holland and France brought a vote of \$3,000 from Congress, and the present of a big farm in Westchester from New York. At West Farms he wrote advocating the abolition of royalty, and in 1791 published in England his most important work, the "Rights of Man," which created a sensation; but though powerfully supported he was outlawed and fled to France, where he was first made a hero and then thrown into prison. There he wrote his greatest work, the "Age of Reason." He died in New York.

Bass Otis, the painter, was born at Bridgewater, Massachusetts, in 1784, and in 1808 was painting portraits in New York. In 1812 he was painting portraits in Philadelphia, where he portrayed many prominent persons and became President of the Pennsylvania Academy. Painter, engraver, lithographer, he made the first lithographs in America, which were published in the "Analectic Magazine" in July, 1819. He returned occasionally from Philadelphia to paint portraits in New York. He died in Philadelphia, November 3, 1861.



THOMAS PAINE (1787-1809)

BY

BASS OTIS

1784—1861

No. 22

JACOB EICHHOLTZ

1776—1842

ANDREW JACKSON (1767-1845)

H.S.H.

JACOB EICHHOLTZ

1776—1842

1300.-

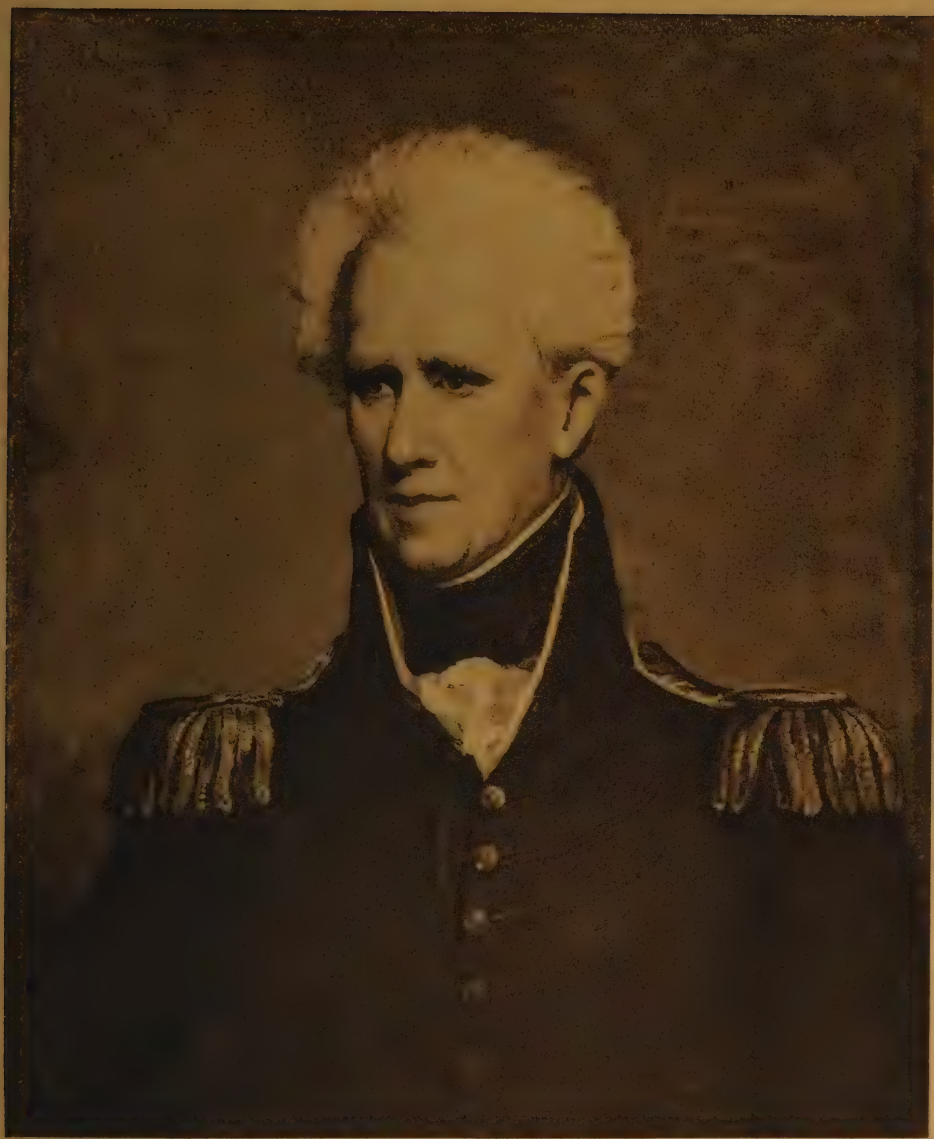
22—ANDREW JACKSON (1767-1845)

Nine Brs.

Height, 30 inches; width, 25 inches

GENERAL JACKSON, seventh President of the United States, was born on the boundary of the Carolinas, March 15, 1767; taught school, practised law, was elected first Representative from Tennessee and heard President Washington deliver his last message to Congress. At the outbreak of the War of 1812 he gathered a force of 2,000 and offered his services to President Madison. His conduct of the Battle of New Orleans, which ended the war a couple of months after the peace treaty had been signed, made him a national hero. His election to the Presidency nearly fourteen years afterward followed an active and troubled period of an intense life. It was in the early course of the war and in proceedings against the Indians that he became known first as "tough as hickory" and later affectionately as "Old Hickory." His impression upon his time was one of the strongest made by any President of the United States. He died at "The Hermitage," his home near Nashville, Tenn., June 8, 1845. This portrait, which was painted from life, belonged to Henry Eichholtz, a brother of the painter, and descended to his granddaughters, never until now having been out of the family, and never before exhibited.

Jacob Eichholtz was born in Lancaster, Pa., in 1776, and when Sully visited there offered him his painting room, in acknowledgment of which Sully gave him some of his brushes. Later he went to Boston and had some instruction from Stuart. He painted portraits for most of the leading families of Lancaster county. He died in Philadelphia in 1842.



ANDREW JACKSON (1767-1845)

BY

JACOB EICHHOLTZ

1776—1842

No. 23

EZRA AMES

1768—1836

ALLAN MELVILLE (1782-1832)

H.S.H.

EZRA AMES

1768—1836

1100.- 23—ALLAN MELVILLE (1782-1832)

Tucker Bros.

Height, 30 inches; width, 24 inches

ALLAN MELVILLE was a merchant, of literary tastes, who had traveled much, who was in business in New York from 1819 to 1830, with business addresses in Pearl street and Pine street, and residing during that period first at 6 Pearl street and latterly at 675 Broadway. He was born at Albany in 1782, and died there on January 28, 1832. His father, Major Thomas Melville, was a member of the "Boston Tea Party," and is said to have been the last American to wear the Revolutionary cocked hat down to the day of his death, in 1832, the same year in which his son died.

Ezra Ames was an Albany painter of modest achievements, who, says Tuckerman's "Book of the Artists" (page 68), "turned his attention to portraiture, and gained distinction in 1812 by exhibiting his portrait of Governor George Clinton at the Pennsylvania Academy. During several years he executed portraits of the western members of the Legislature, and these, with other specimens of his imitative skill, are widely scattered in New York State." He was born in 1768 and died in 1836.



ALLAN MELVILLE (1782-1832)

BY

EZRA AMES

1768—1836

No. 24

EZRA AMES

1768—1836

MARIA GANSEVOORT MELVILLE (1791-1872)

EZRA AMES

1768—1836

700.- 24—*MARIA GANSEVOORT MELVILLE* (1791-1872)

E. T. Heckscher
Height, 30 inches; width, 24 inches

PORTRAIT of the wife of Allan Melville. She was born at Albany in 1791, the daughter of General Peter Gansevoort (1749-1812), whose ancestors were among the early Dutch settlers of Albany, and who was appointed by Congress a major in the second New York regiment on July 2, 1775. He became known as the "hero of Fort Stanwix" and received the thanks of Congress for his military services. Mrs. Melville died in Albany in 1872.



MARIA GANSEVOORT MELVILLE (1791-1872)

BY

EZRA AMES

1768—1836



WASHINGTON ALLSTON

Honorary Member, National Academy of Design, elected in 1827

1779—1843

25—MOSES AND THE SERPENT

Height, 15 inches; length, 18 inches

MOSES in white, standing, draws back from the serpent which has arisen from his rod, and at either hand figures garbed in soft and rich colors shrink in fear.

From the Collection of the late Richard Norton, son of the late Charles Eliot Norton.

Washington Allston was born in Waccamaw, South Carolina, November 5, 1779, and was educated at Harvard. He went with Malbone to England, where he studied under West at the Royal Academy, and in 1811 went again to England, taking S. F. B. Morse with him as a pupil. He died in Cambridge, Mass., July 9, 1843.

100.-

J. G. Austin



WASHINGTON ALLSTON

Honorary Member, National Academy of Design, elected in 1827

1779—1843

100.- 26—*DAVID PLAYING BEFORE SAUL*

T. G. Austin

Height, 15 inches; length, 18 inches

THE young David, a blue tunic dropped from one shoulder, picks the strings of his harp, while Saul leans toward him and the other figures about stand in admiration and amaze.

And it came to pass . . . that David took
a harp, and played with his hand; so
Saul was refreshed and was well, and
the evil spirit departed from him.

From the Collection of the late Richard Norton, son of the late Charles Eliot Norton.

WASHINGTON ALLSTON

1779—1843

27—GILBERT STUART'S PAINTING-ROOM—THE ARTIST AND MEMBERS OF HIS FAMILY

Height, 14 inches; length, 17 inches

ALLSTON is seated at an easel in Stuart's painting-room, palette in hand, but has turned toward the spectator, and Stuart sits before him with back to the spectator, his face seen in profile toward Allston. Stuart's three daughters are in front of him, Anne at his elbow, Mrs. Stebbins carrying her small child, and Jane Stuart looking over Mrs. Stebbins' shoulder. At the left of the group are Mr. Stebbins, cane in arm, and Gilbert Stuart Newton holding a portfolio, and a third unidentified figure. Mrs. Stuart, on the right, bends over Allston's chair, and behind her on the wall hangs a portrait of the Stuarts' deceased son Charles.

Formerly owned by Charles Henry Hart.

Washington Allston, a South Carolinian, born at Waccamaw, on November 5, 1779, was sent to Rhode Island as a child, his native climate not agreeing with him. He was educated at Harvard, and returned to South Carolina where he painted some religious compositions. In 1801 he went with Malbone to England and studied under West at the Royal Academy. In the following year he exhibited three pictures at Somerset House and sold one of them. Three years later he accompanied Vanderlyn to France, reveling there in the art treasures Napoleon had accumulated from all Europe, and developing the richness of color that came to characterize many of his paintings. He visited Italy, came back to America and married and again in 1811 returned to England, taking with him S. F. B. Morse as a pupil. After a few years he returned home, a success on both sides of the ocean. He died at Cambridge, Mass., July 9, 1843.

525.-

Otto Berner,
Agent.



*GILBERT STUART'S PAINTING-ROOM—THE ARTIST AND
MEMBERS OF HIS FAMILY*

BY
WASHINGTON ALLSTON

1779—1843

JOHN SINGLETON COPLEY

1737—1815

2300.— 28—JAMES TILLEY (1707-1765)

Height, 14 $\frac{1}{4}$ inches; width, 10 $\frac{1}{2}$ inches

JAMES TILLEY first appears in New England records as a minor, in the will of his uncle William Tilley, ropemaker of Boston, who left him fifty pounds to be paid upon his majority. James Tilley was born about the year 1707, in Boston. He lived, married twice, contributed to the church, mortgaged his property and died insolvent, all in New London, the Connecticut records show, his death occurring in 1765. The will of his uncle left him, besides the fifty pounds, "my rope walk in Boston," provided the testator's daughters died without issue. This rope-walk, south of Milk street, is believed to be the one represented in the picture. The portrait was owned by William Coleman, first editor of the "New York Evening Post" (1766-1829), passed to his sister-in-law Miss Budd, then to her nephew James Gray.

Signed on skirt of table, J. S. COPLEY, 1757.

Formerly owned by Charles Henry Hart, New York.

Copley was born in Boston, July 3, 1737, and studied art under his step-father Peter Pelham, an engraver. At fifteen he painted a portrait of his step-brother, and a year later a portrait of a clergyman which now belongs to the Massachusetts Historical Society. At twenty-nine he was an exhibitor at London, through a portrait which had been consigned to West, and the same year he was elected to the Society of Artists of Great Britain. Charles Willson Peale sought instruction from him in 1768, and Trumbull was anxious to study under him. In 1774 Copley went to England, settled there the next year and lived there until his death, September 9, 1815.



JAMES TILLEY (1707-1765)

BY

JOHN SINGLETON COPLEY

1737—1815

HENRY INMAN, N.A.

1801—1846

29—MAJOR WHISTLER (1800-1849)

Height, 11½ inches; width, 9 inches

A PORTRAIT of Major George Washington Whistler, son of Major John Whistler who at the time of his son's birth was post commander at Fort Wayne, Indiana, where George Washington Whistler was born. At the age of fourteen he was a cadet at West Point, and afterward was professor there, later having a varied engineering career at home and abroad. He died of cholera in St. Petersburg, April 7, 1849. He was the father of James McNeill Whistler, the artist.

Henry Inman, the painter, born in Utica, N. Y., October 20, 1801, opened a studio in Vesey Street, New York City, in 1823, and three years later was elected vice-president of the then recently established National Academy of Design. In 1844 he was sent to England, commissioned to paint portraits of Macaulay, Wordsworth, and the preacher Chalmers, and his success there led to inducements for him to remain abroad, but he returned to New York, his home, the following year, and died here January 17, 1846.

275.-

Otto Berner,
Agent.



MAJOR WHISTLER (1800-1849)

BY

HENRY INMAN, N.A.

1801—1846



WILLIAM S. MOUNT, N.A.

1807—1868

110.- 30—AN UNWELCOME TASK

Height, 5 inches; length, 7½ inches

BEFORE an open wagon-shed in a farmyard a much-perplexed and fearful boy stands beside a grindstone, his school-books on the ground, looking at a man who holds an axe in one hand and raises his other fist at the boy. In the distance, an old woman going toward a cottage.

Signed at the lower right, W. S. MOUNT, 1863.

The artist W. S. Mount was one of the first *genre* painters in America. He was born at Setauket, Long Island, in 1807, studied at the National Academy, and had a studio in New York for close to forty years. He did not exhibit much at the Academy, after the first years, his pictures having a very popular market. He died in 1868.

No. 31

JOHN VANDERLYN

1775—1852

JOSEPH READE

Antony J. J. J.

JOHN VANDERLYN

1775—1852

31—JOSEPH READE

Height, 8 $\frac{3}{4}$ inches; width, 6 $\frac{3}{4}$ inches

THE Hon. Joseph Reade, the subject of this excellent Vanderlyn, belonged to a well-known family of New York. The portrait was painted early in the nineteenth century, the family tradition says "about 1800," and has remained in branches of the family until very recently. A notation on the back says: "Received by Helen Reade Hamersley from Grandma Hawkes, October 17, 1875."

On back of canvas, in the artist's hand: PAINTED BY JOHN VANDERLYN.

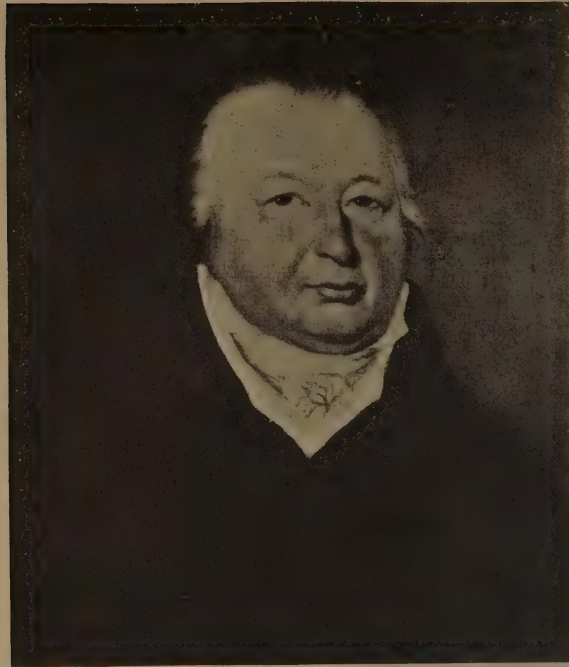
John Vanderlyn was born and died at Kingston, N. Y. His birthday was October 15, 1775, and his death occurred on September 24, 1852. Aaron Burr patronized him in his youth, helped him to secure instruction and to go to Europe, and when Gilbert Stuart returned from England to this country in 1793 and painted Burr's portrait, Vanderlyn had a coveted opportunity to see the great American master at work. In 1796 Vanderlyn went to Paris, and he first exhibited at the Salon in 1800. He returned to America for two years, but in 1803 again went to Europe and did not come home until after the War of 1812. He then brought with him, among other works, his now famous "Ariadne," the "finest nude figure yet painted by an American," and the excellent nude in this collection (No. 50), the "Antiope" after Correggio.

800.-

Otto Berner,
Agent.



JOSEPH READE
BY
JOHN VANDERLYN
1775—1852



WILLIAM DUNLAP, N.A.

1766—1839

Antjen Macken

700.-

32—ABRAHAM HOOGHKIRK (1744-1807)

*Otto Bernet,
Agent.*

Height, 12½ inches; width, 10½ inches

ABRAHAM HOOGHKIRK was a resident of Rhinebeck, New York, where he was born in 1744, and appears in histories of Albany. He married Antje Hilton, daughter of Jacobus Hilton of Albany, and died on May 12, 1807.

William Dunlap was an author, actor and manager as well as a painter. He was born at Perth Amboy, New Jersey, February 19, 1776, and he began painting portraits at the age of seventeen. At that age, in 1783, he was accorded an opportunity to make a portrait in pastel of General Washington at Rocky Point, near Princeton. He wrote, and published in New York in 1834, a "History of the Rise and Progress of the Arts of Design in the United States," the earliest book on the subject. He died in New York City, September 28, 1839.



WILLIAM DUNLAP, N.A.

1766—1839

33—ANTJE HILTON HOOGHKIRK (1744-1810)

Height, 121½ inches; width, 101½ inches

ANTJE HILTON was a daughter of Jacobus Hilton of Albany, where Antje was born in 1744, became the wife of Abraham Hooghkirk of Rhinebeck in 1767, and survived her husband by three years. Their birth year was the same. She died in 1810.

rather makes.

to do. -

*Ho Bernet,
Agent.*

JOHN SINGLETON COPLEY

1737—1815

700.- 34—ELIZABETH BYLES BROWN (1737-1763)

(Pastel)

W. L. Thompson
Height, 17½ inches; width, 14½ inches

ELIZABETH BYLES BROWN was the daughter of the Rev. Mather Byles (1706-1788), and wife of Gawen Brown (1719-1801), of Boston. She was born in 1737 and was the mother of the noted American portrait painter Mather Brown (1761-1831). The portrait was painted in the year in which she died, 1763, when both sitter and artist were twenty-six years old.

Signed midway on the right, J. S. C., 1763.

Formerly the property of Charles Henry Hart, lately deceased, the well-known critic and historian of early American portraitists.

The artist, John S. Copley, born in Boston, July 3, 1737, studied art first from his step-father, Peter Pelham, an engraver, and at the age of fifteen painted a portrait of his step-brother Charles Pelham. A year later he painted a portrait of a clergyman which now belongs to the Massachusetts Historical Society, and when he was twenty-nine he was for the first time an exhibitor at London, through a portrait sent over to Benjamin West. The same year Copley was elected a member of the Society of Artists of Great Britain. Charles Willson Peale sought instruction from him in 1768, so rapid had been Copley's rise in America, and later Trumbull wanted to study under him. In 1774 Copley went to England and Italy, settling in London in 1775 and remaining there until his death, September 9, 1815.

P-B. No 452 - May 13, 1954



ELIZABETH BYLES BROWN (1737-1763)

BY

JOHN SINGLETON COPLEY

1737—1815



Arthur Macken.

JOHN TRUMBULL

1756—1843

35—*BATTLE OF LAKE ERIE*

Height, 10 inches; length, 20 inches

2300.—

*Otto Berner,
Agent.*

VESSELS of the American and British squadrons are shown amid the smoke of cannon in a choppy sea, at the moment when Perry transferred his flag from the battered *Lawrence* to the timid *Niagara* and brought her up to close action, winning the battle of Put In Bay.

Inscribed at lower left, "Battle of Lake Erie," and at lower right, "Original Sketch."

Colonel John Trumbull—he attained the rank in service under Washington, whose forces he joined before he was twenty, and he wore the title to the last—was born in Lebanon, Connecticut, June 6, 1756. He was a son of the Governor of that State, "Brother Jonathan" Trumbull. Washington utilized Trumbull's ability in draughtsmanship in the making of topographical drawings of the British works about Boston. Trumbull was educated at Harvard. After the Revolution he went to London to study art under West, was arrested and jailed in retaliation for the execution of Major André, and was released only upon the surety of West and Copley. He came home but returned to West's studio in 1784, coming back in 1789 to New York, but spending the years from 1794 to 1804 and from 1808 to 1816 abroad. He preceded Rembrandt Peale in the presidency of the American Academy. He died in New York, November 10, 1843.

No. 36

JAMES PEALE

1749—1831

MISS MAYNARD

JAMES PEALE

1749—1831

36—MISS MAYNARD

Height, 24 inches; width, 20 inches

THE interesting American young lady here portrayed was born in the City of Brotherly Love and received her education there, where the limner of her features also resided for the major period of his life. Miss Maynard, becoming Mrs. Denny, moved with her husband to West River, in Anne Arundel county, Maryland. There a daughter was born to them, Anna Maria Denny, who married, on August 1, 1816, Colonel Walter Millar, who was born on January 20, 1791, a son of Horatio Millar who had been secretary to Lord Cornwallis. Colonel Walter Millar and his wife lived later in Charles county, Maryland, and there their daughter Mary Alfonsa Millar married William Fergusson, of the same county. Mr. and Mrs. Fergusson's daughter, Emily Fergusson, married Joseph Harris Stonestreet. The portrait of Miss Maynard (Mrs. Denny) descended to her daughter Anna Maria (Mrs. Walter Millar), and from her to her daughter Mary Alfonsa (Mrs. Fergusson), and from Mrs. Fergusson to her daughter Mrs. J. H. Stonestreet, from whom it was inherited by Mrs. Stonestreet's son Guy Stonestreet, passing from his possession to the owner of the present collection.

Signed at bottom, to right of center, J. PEALE.

James Peale was the youngest brother of Charles Willson Peale and was born at Annapolis, in 1749. He lived for the most part of his life in Philadelphia, where he died on May 24, 1831. His art instruction he received from his brother, and he painted portraits in oil as late as 1812. He became most distinguished as a miniature painter, and he painted a miniature portrait on ivory of President Washington in 1788. He painted another miniature portrait of Washington, on paper, in 1795.

850.-
M.K. x 6



MISS MAYNARD

BY

JAMES PEALE

1749—1831

H.E.H.

GILBERT STUART

Honorary Member, National Academy of Design, elected in 1827

1755—1828

21,000.-
Duren Bros.

37—GEORGE WASHINGTON (1732-1799)

Height, 27 inches; width, 22 inches

THE "Athenæum head" of the father of the country, by the "master painter of America" of his time, whose likenesses of General Washington have always been not only the most popular but the most highly acclaimed of the elect. This portrait belonged to the late Mrs. Elizabeth U. Coles, and was exhibited with her collection at the Metropolitan Museum of Art from 1897 to 1904. At that time spandrels in the framing gave the impression of an oval, but the panel is rectilinear.

Gilbert Stuart was a Rhode Islander, born December 3, 1755, at Hammond's Mills; he died in Boston, on July 27, 1828, and was buried in an unmarked grave. At sixteen he was sent to Scotland to study, but his instructor Cosmo Alexander died and Stuart had to work his way back to America. He went back to London before he was twenty to study with Benjamin West, and lived there for thirteen years, and afterward in Dublin for five years, after which he made New York his home for a couple of years (1793-1794), going then to Philadelphia to remain until 1803. For three years following he was in Washington, and from 1806 until his death he lived in Boston. Soon after Stuart's death, his friend Washington Allston wrote in an article speaking of the Athenæum Washington: "Well is his ambition justified in the sublime head he has left us; a nobler personification of wisdom and goodness, reposing in the majesty of a serene countenance, is not to be found on canvas."



GEORGE WASHINGTON (1732-1799)

BY

GILBERT STUART

1755—1828

No. 38

GILBERT STUART

1755—1828

Honorary Member, National Academy of Design, elected in 1827

LAWRENCE REID YATES (died, 1796)

H.S.H.
8,100.-
Queen Bros.

GILBERT STUART

1755—1828

Honorary Member, National Academy of Design, elected in 1827

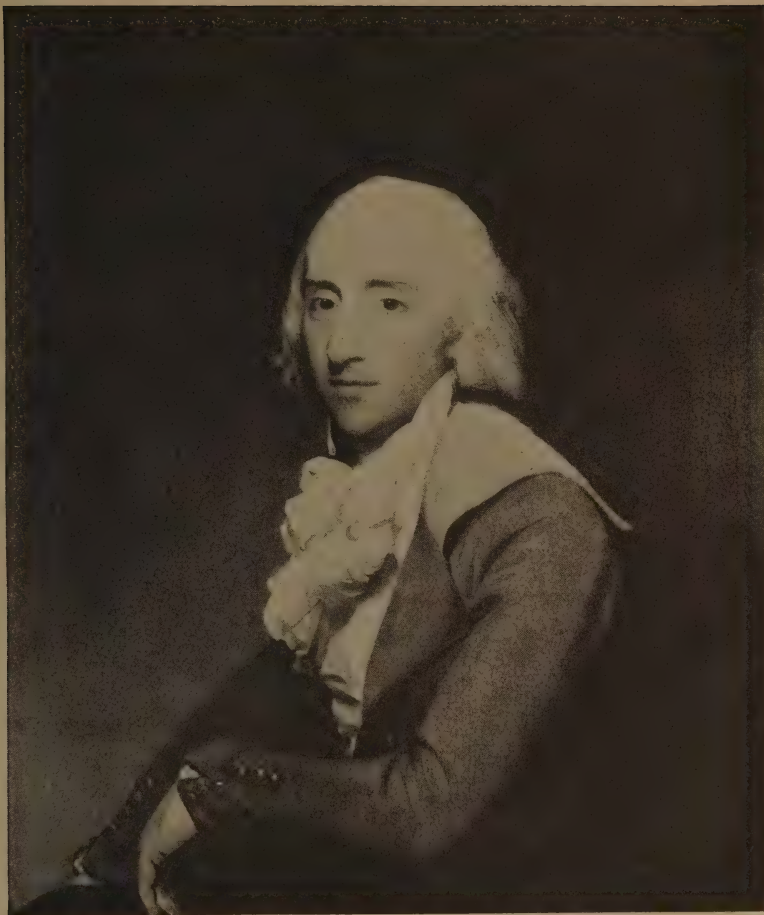
38—*LAWRENCE REID YATES* (died, 1796)

Height, 30 inches; width, 24 $\frac{1}{4}$ inches

MR. YATES is recorded as a member of the St. George's Society, in New York, in 1786. He was in business here with his brother Richard in Duke street from 1792 to 1796, and in 1795 he was married in Trinity Church to Mathilda Caroline Cruger. He is buried in Trinity churchyard. His only daughter married James Taylor of Albany, a widower, who died before her, and his widow left this portrait of her father to her step-daughter, Mrs. Ward Hunt, wife of United States Supreme Court Justice Ward Hunt, of Utica, for life. On Mrs. Hunt's death the portrait went to Mrs. Taylor's step-grandchildren, from whom it was purchased. The portrait was painted in 1794, and is recorded in Mason's "Life and Works of Gilbert Stuart."

Purchased through Charles Henry Hart, the lately deceased art critic and historian.

Stuart, a Rhode Islander, born in 1755, on December 3, at Hammond's Mills, went to Scotland at sixteen, but his instructor, Cosmo Hamilton, dying, the budding American artist had to work his way home. He went back to London before he was twenty, however, and studied under West, living at the English capital for thirteen years, and then for five years in Dublin. In 1793-1794 he lived in New York, then in Philadelphia for nearly ten years, and in Washington for three years. From 1806 until his death Boston was his home. He died there on July 27, 1828. He was buried in an unmarked grave. He has been pronounced by the painstaking and critical Hart "the peer of any portrait painter who ever lived."



LAWRENCE REID YATES (died, 1796)

BY

GILBERT STUART

1755—1828

JOHN PARADISE, N.A.

1783—1833

550.-

39—JAMES LUCE KINGSLEY,

EDUCATOR (1778-1852)

R.A. Lorenz,
Agent.

Height, 30 inches; width, 25 inches

BORN in Connecticut, on August 28, 1778, at Windham, son of a descendant of one of the original Puritan settlers of Dorchester, Massachusetts. Tutor at Yale in 1801; appointed professor of Hebrew, Greek and Latin in 1805, the first professor of any language in the college. Librarian of Yale for nineteen years. He died at New Haven, August 31, 1852.

John Paradise, the painter, was born in Hunterdon County, New Jersey, October 24, 1783, and in youth was apprenticed to a saddler, but gave up the work and went to Philadelphia to study painting, and began professional work as an artist at the age of twenty. He moved to New York in 1810 and became a member of the National Academy of Design at its formation in 1826. Known especially as the portraitist of clergymen of the Methodist Church, of which he was a member. These portraits were engraved by his son, John Wesley Paradise (1809-1862). John Paradise died near Springfield, N. J., November 26, 1833.



JAMES LUCE KINGSLEY, EDUCATOR (1778-1852)

BY

JOHN PARADISE, N.A.

1783—1833

No. 40

THOMAS SULLY

1783—1872

MRS. JOSEPH HOPKINSON, née EMILY MIFFLIN

THOMAS SULLY

1783—1872

40—MRS. JOSEPH HOPKINSON,
née EMILY MIFFLIN

Height, 30 inches; width, 25 inches

MRS. HOPKINSON was the wife of Judge Joseph Hopkinson (1770-1842), the author of "Hail, Columbia," which he wrote in 1798. In 1814 he was elected to Congress; and he was United States Judge for the Eastern District of Pennsylvania from 1828. By reason of his interest in art, Judge Hopkinson was also President of the Pennsylvania Academy of the Fine Arts, an office he held for nearly thirty years, from 1813 until his death in 1842. His wife, the subject of this portrait, was a daughter of Gen. Thomas Mifflin, who was Governor of Pennsylvania from 1790 to 1799. She married Mr. Hopkinson on February 27, 1794. She died eight years after her husband, on December 11, 1850. A portrait of her by Gilbert Stuart is in the possession of the Pennsylvania Historical Society. The portrait of her here presented, by Sully, was painted in 1808, and is recorded in Sully's Register of Portraits (No. 788).

Signed midway at the right, T. S.

Thomas Sully, the painter, born in Horncastle, Lincolnshire, England, June 19, 1783, came to this country with his parents, at the age of nine years, the family settling at Charleston, S. C. Thomas established himself in Philadelphia as an artist at the age of twenty-five, after a short residence in New York and in Boston, and after having received while in Boston some instruction from Gilbert Stuart. Within a year he went to London and studied for two years under Benjamin West, returning to New York but making Philadelphia the home of his last years. He died there November 5, 1872.

2400.-

M.K. x 6"



MRS. JOSEPH HOPKINSON, *née* EMILY MIFFLIN

BY

THOMAS SULLY

1783—1872

REMBRANDT PEALE, N.A.

1778—1860

41—GEORGE WASHINGTON (1732-1799)

Height, 29 inches; width, 24 $\frac{3}{4}$ inches

THE Father of His Country at the age of sixty-three years, four years before his death. The portrait was last publicly shown in the Exhibition of Early American Paintings at the Brooklyn Institute of Arts and Sciences (No. 71), in 1917, when it was lent by Mr. Charles Henry Hart, attorney for the then owner Mrs. Lewis S. Jervey. Mr. Hart wrote in a letter in that year:

"You ask me for some particulars about the bust portrait of Washington to left in black velvet coat, painted by Rembrandt Peale in 1795 when he was in his eighteenth year. It is a very remarkable portrait to have been painted by a mere youth, and were it not for the perfect history the painter has left of the painting of the portrait, one might easily be a doubting Thomas in regard to its authorship.

"He tells us that for this portrait Washington gave him three sittings of three hours each, and when finished, the canvas, fresh from the easel, was packed up and taken to Charleston, S. C., where he painted ten replicas of it, 'which were valued as the most recent likeness.'

"The present canvas was painted for the distinguished soldier General Christopher Gadsden of Charleston, from whom it descended to his grandson Christopher Gadsden Morris and from him to his niece Miss Hume, who married Frederick Wentworth Ford—the parents of the present owner Mrs. Lewis S. Jervey.

"The family mansion in Charleston, where it hung, was destroyed by fire in 1861, and this portrait of Washington, with one of General Gadsden that hung opposite to it, were the only items of importance that were saved. It is a work of high artistic merit, being well drawn, and painted with a virile but discriminating palette, showing much more of the influence of Stuart than of his (the painter's) father, under whom he studied. That the young painter succeeded in making a truthful portrait of Washington seems assured, for it tallies well

[Continued]

9,000.-

M.K. x 6



GEORGE WASHINGTON (1732-1799)

BY

REMBRANDT PEALE, N.A.

1778—1860

[No. 41—*Continued*]

with Stuart's first portrait of Washington, painted contemporaneously with it, and in construction measures up with Houdon's life mask.

"This Rembrandt Peale portrait of Washington must not be confused with the commonly called 'Rembrandt Peale Washington,' which is not a life portrait but a composite head made in 1823."

This portrait was purchased from Mrs. Jervey by Mr. Hart, from whom it was acquired by the present owner.

Rembrandt Peale, son of Charles Willson Peale, was born in Bucks county, Pennsylvania, February 22, 1778. As already noted above, he painted this his first portrait of Washington at the age of seventeen. Later he went to England, studying there under Benjamin West, and after his return to America he painted portraits in Philadelphia and the South, as well as in New York. He succeeded Trumbull as president of the American Academy, and was a charter member of the National Academy of Design. He died in Philadelphia, October 3, 1860.

JEREMIAH THEUS

1719—1774

42—ALEXANDER BROUGHTON (1721-1764)

Height, 30 inches; width, 24 inches

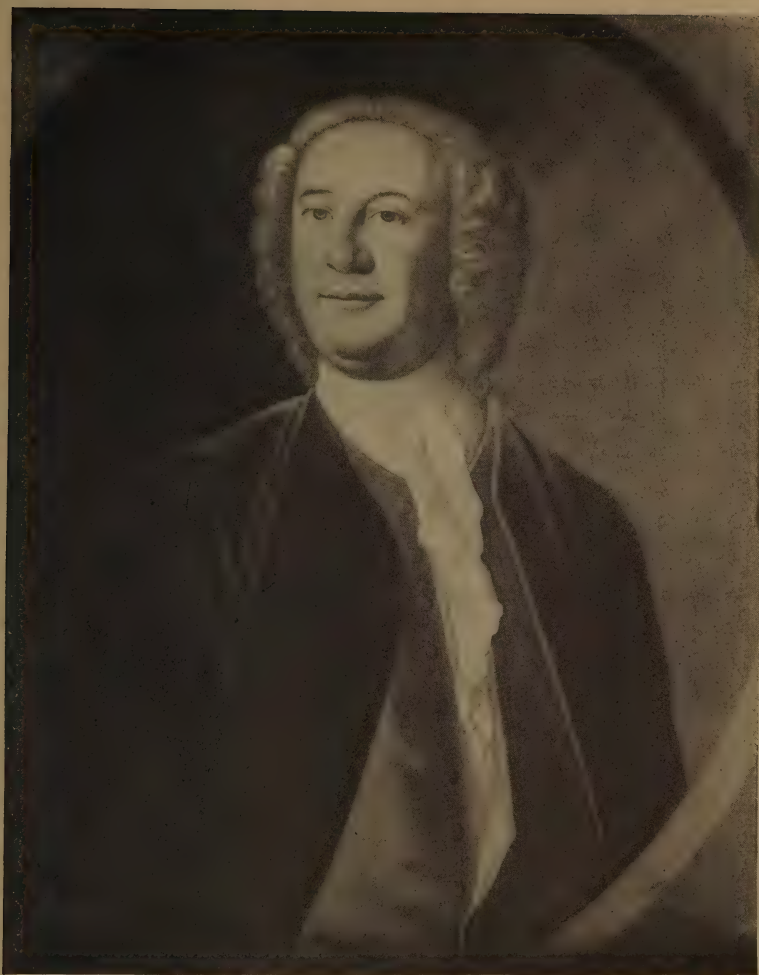
ALEXANDER BROUGHTON was a South Carolina planter whose family were among the first in the Revolutionary movement in that State. He was a descendant of the Hon. Thomas Broughton of Mulberry Plantation, and the third son of Captain Nathaniel B. Broughton.

Formerly in the possession of Charles Henry Hart, lately deceased, the well-known historian of early American portraitists.

Jeremiah Theus, although well known in his day and likened to Copley, owing to the manner of his painting in some of his portraits, has since then been little known or heard of until very recent years, when his works have been coming to light again and only too often have been attributed to Copley. He was born in Switzerland, and came to this country in 1739. In the following year he was established in a studio and painting portraits at Charleston, South Carolina, and he remained in America until his death, on May 18, 1774.

750.-

M. K. x 6"



ALEXANDER BROUGHTON (1721-1764)

BY

JEREMIAH THEUS

1719—1774

JOHN SMIBERT

1688—1751

43—JOSEPH CRAWFORD (1705-1770)

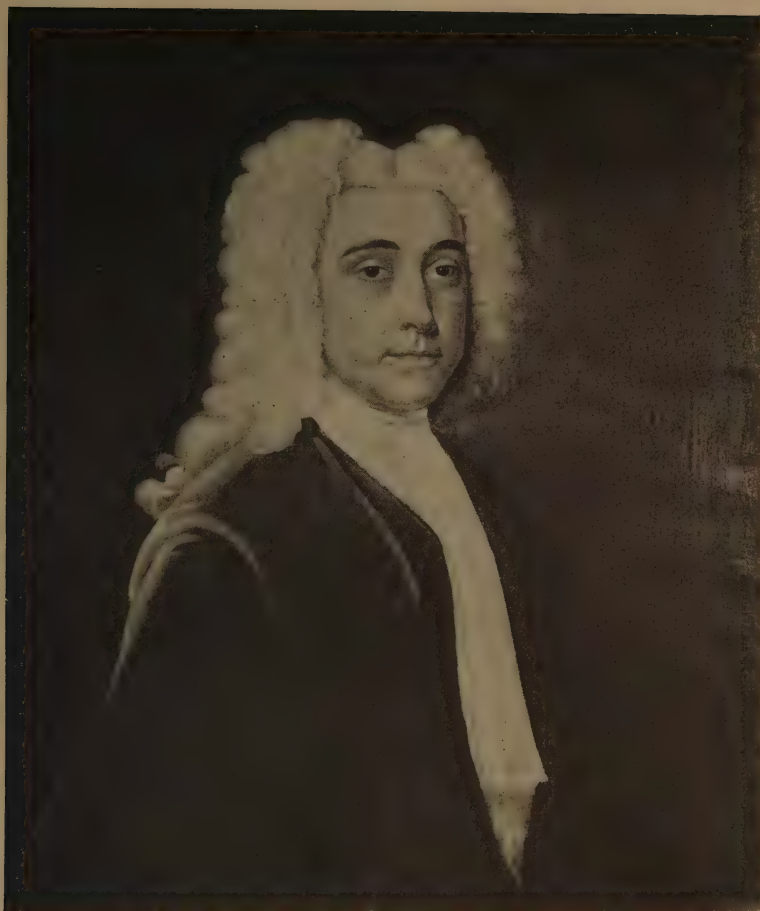
Height, 30 inches; width, 25 inches

JOSEPH CRAWFORD belonged to a family of early prominence in Rhode Island. He was descended from Gideon Crawford, who came to Providence from Lanark, Scotland. The story had it that Gideon Crawford came over through his friendship for and relationship with Governor John Cranston, both being said to be descendants of James Lindsay, Earl of Crawford. Gideon married Frèelove Fenner, in 1687.

Smibert was a Scotch painter, born in Edinburgh in 1688, who joined Bishop Berkeley in the dream of founding a universal college in the Bermudas, and he arrived at Newport, Rhode Island, in 1729. The dream collapsing, he settled in Boston, taking there with him many copies he had made of European old masters, which with his other works had an influence on Allston, which Allston acknowledged, and probably also had an influence on Copley, who was fourteen when Smibert died. It has been said of Smibert, "The best portraits we have of eminent magistrates and divines of New England and New York who lived between 1725 and 1751 are from his pencil." Smibert died in Boston in 1751.

1550.-

M.K. x 6"



JOSEPH CRAWFORD (1705-1770)

BY

JOHN SMIBERT

1688—1751

MS. A.
1450.-
Furman Bros.

REMBRANDT PEALE, N.A.

1778—1860

44—GEORGE WASHINGTON (1732-1799)

Height, 30 inches; width, 25 inches

THIS portrait of the Father of His Country represents him in his prime, with full color and brilliant eyes. Prior to 1876 it was in the family of Dr. Joseph Shippen and his brother Edward Shippen, a lawyer, of Philadelphia, nephews of Rembrandt Peale. They sold it to their friend Dr. Joseph Weatherby Van Leer, with whose family it remained until recently.

Rembrandt Peale, son of Charles Willson Peale, was born on February 22, 1778, in Bucks county, Pennsylvania. At the age of seventeen he painted his first portrait of Washington, for which General Washington gave him three sittings. Later he went to England, studying there under West, and after his return to America painted portraits in Philadelphia and the South, as well as in New York. He succeeded Trumbull as president of the American Academy, and was a charter member of the National Academy of Design. He died in Philadelphia, October 3, 1860.



GEORGE WASHINGTON (1732-1799)

BY

REMBRANDT PEALE, N.A.

1778—1860

No. 45

FERDINAND THOMAS LEE BOYLE, A.N.A.

1820—1906

EDGAR ALLAN POE (1809-1849)

H.S.H.

FERDINAND THOMAS LEE BOYLE, A.N.A.

1820—1906

600.-

45—EDGAR ALLAN POE (1809-1849)

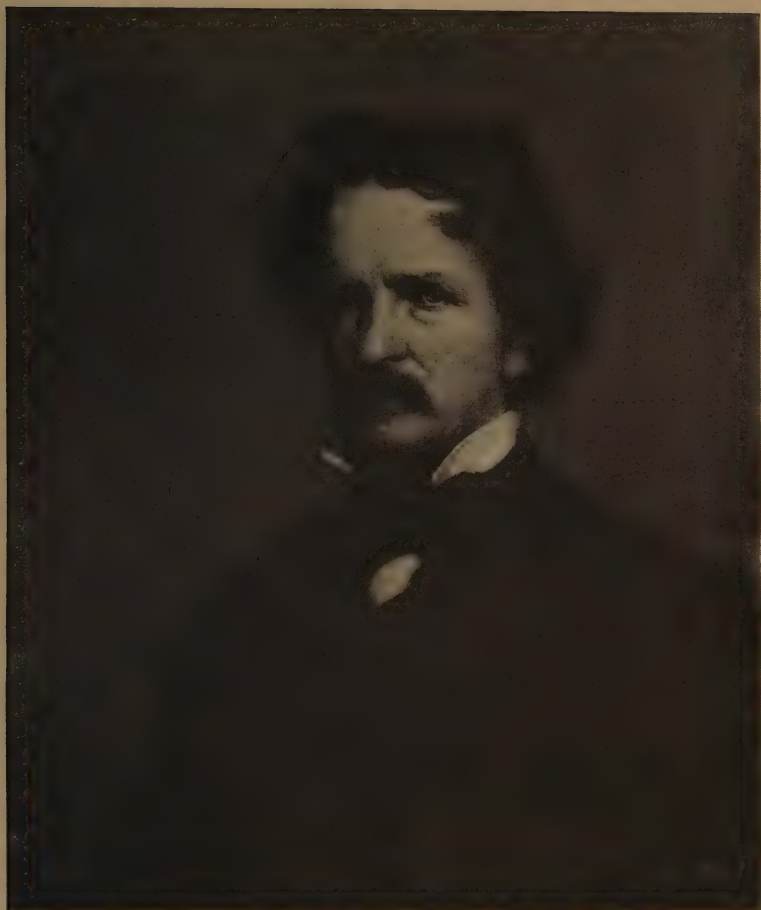
Nineen Bros.

Height, 30 inches; width, 25 inches

THE immortal genius whom Paris discovered in "The Murder in the Rue Morgue" (1841), and the cis-Atlantic world four years later in "The Raven," portrayed at half-length, eyes the observer keenly from a red-upholstered armchair, the back of which barely makes an appearance above his shoulder.

Signed at the lower left, F. BOYLE.

The portraitist, F. T. L. Boyle, born in Ringwood, England, in 1820, and brought to this country as a child, studied art under the American painter Henry Inman, settled in St. Louis in 1855 and organized there the Western Academy of Art, and served throughout the Civil War, being mustered out in 1865. The following year he came to New York, where he painted portraits of Charles Dickens, Archbishop Hughes and other celebrities, including a portrait of General U. S. Grant which hangs in the Union League Club, Brooklyn. He had, however, exhibited portraits at the National Academy of Design much earlier, beginning in 1837, his record there comprising more than sixty exhibits, almost exclusively portraits, between that date and 1886. Many years professor of art in the Brooklyn Institute. He died in Brooklyn, December 2, 1906.



EDGAR ALLAN POE (1809-1849)

BY

FERDINAND THOMAS LEE BOYLE, A.N.A.

1820—1906

H. E. H.
650.-
Duveen Bros.

CEPHAS G. THOMPSON, A.N.A.

1809—1888

46—JOHN HOWARD PAYNE (1792-1852)

Height, 30 inches; width, 25 inches

THE author of "Home, Sweet Home" is pictured with particularly agreeable expression, and in warm coloring and softened lights. Payne was born in New York, lived in Boston as a child, but returned to New York and was clerk in a counting room and a student at Union College until sixteen, and in the following year he appeared as an actor at the Old Park theater. He quickly became the favorite of the hour, went upon the road, was greeted as the juvenile wonder and at one of his benefits \$50 was paid for a single ticket. He went to London in 1813, and lived there and in Paris as actor, manager and playwright for nearly twenty years. He sold "Clari" for \$30 as a play, turned it into an opera by request, and it made an enormous success, the elder sister of Ellen Tree taking the title part and singing for the first time "Home, Sweet Home." "Everyone realized a fortune except Payne," who returned to America almost penniless. He was named Consul at Tunis, and died there.

Signed on back of canvas, C. E. THOMPSON.

Cephas Thompson was a fashionable portrait painter in the late '30's and early '40's, and was elected Associate of the National Academy in 1861. He was born in Middleborough, Massachusetts, on August 3, 1809, studied under his father and in Europe, and after establishing himself here was highly esteemed by his contemporaries as a portrait painter. From 1830 until 1845 he maintained a studio in the Arcade, at Providence, Rhode Island. He died in New York, January 5, 1888. He painted many of the prominent persons of the day, and a collection of portraits of American authors which he undertook as a labor of love is now owned by the New York Historical Society. Hawthorne and others of the authors were among his personal friends. This portrait of Payne was painted when Payne was about 40 years old.



JOHN HOWARD PAYNE (1792-1852)

BY

CEPHAS G. THOMPSON, A.N.A.

1809—1888

No. 47

CHARLES WILLSON PEALE

1741—1827

GEORGE WASHINGTON AT PRINCETON, 1779

A.S.H.

6, 200.-

Queen Bros.

CHARLES WILLSON PEALE

1741—1827

47—GENERAL WASHINGTON

AT PRINCETON, 1779

Height, 34 inches; width, 25 inches

THE Commander-in-Chief of the American forces appears with Nassau Hall, "Old Nassau," where the Continental Congress sat, in the background, and in the middle distance are standing some Continental soldiers, before a line of tents. This portrait was formerly the property of the late Moses Kimball of Boston, proprietor of the old Boston Museum, who acquired it when the Peale museum in Philadelphia was given up, many years ago. Prior to that it had been one of those portraits retained by the Peale family, and by them used for exhibition purposes.

Charles Willson Peale, a Marylander, born in Queen Anne's County on April 15, 1741, consulted Copley in his early studies of art, went to London in 1768 and spent two years in West's home, and returning established himself in Philadelphia. He joined the Continental Army and was present as an officer at the battles of Trenton and Germantown. Two years after his return from England he painted his first portrait of Washington. It was painted at Mount Vernon in 1772 and is the earliest portrait of Washington in existence. He painted fourteen portraits of Washington from life, according to his son Rembrandt. Charles Willson Peale died in Philadelphia, February 22, 1827.



GENERAL WASHINGTON AT PRINCETON, 1779

BY

CHARLES WILLSON PEALE

1741—1827

No. 48

SAMUEL F. B. MORSE, P.N.A.

1791—1872

GEORGE W. KING (1813-1893)

Walter Tennyng

SAMUEL F. B. MORSE, P.N.A.

1791—1872

1300. -

48—GEORGE W. KING (1813-1893)

*W. W. Speman,
Agent.*

Height, 34 inches; width, 27 inches

GEORGE W. KING was born at Newton, New Jersey, and was a watchmaker and jeweler at Morristown, where he had a store on the east side of the square between the Methodist church and South street. He lived over his store until he had acquired a goodly estate, when he established his family residence at 125 Washington Street. This portrait of him was painted about 1838, shortly before Morse gave up painting. The subject of it stands near a window which looks out upon Speedwell Lake (now filled in), so bringing into relationship with sitter and artist one of Morse's chief aids and associates, Alfred Vail, son of Judge Stephen Vail, proprietor of the Speedwell Iron Works at Morristown. It was largely Vail's assistance that enabled Morse to perfect his invention of the telegraph. The sitter holds a letter with seal broken, at top of which are his initials, G. W. K.

Samuel Finley Breeze Morse, born in Charlestown, Massachusetts, April 27, 1791, was both sculptor and painter, as well as inventor of the telegraph. He lived for many years in New York and died there. In art he was a pupil of Washington Allston, with whom he went to London and studied under West. He was one of the founders of the National Academy of Design and its first President. He won honors in art also in London. "The rest of his life career is part of the history of the world." His death occurred in New York City on April 2, 1872.



GEORGE W. KING (1813-1893)
BY
SAMUEL F. B. MORSE, P.N.A.
1791—1872

No. 49

RALPH EARL

1751—1801

TRUMAN MARSH, OF LITCHFIELD, CONNECTICUT,
RECTOR AND SCHOLAR (1768-1851)

RALPH EARL

1751—1801

49—TRUMAN MARSH, OF LITCHFIELD, CON-
NECTICUT, RECTOR AND SCHOLAR
(1768-1851)

Height, 38 inches; width, 34 inches

SON of Ebenezer Marsh and grandson of Captain John Marsh, pioneer of Litchfield, who was the first white man sent by the Legislature to report upon that part of the State, which was then a wilderness. Truman Marsh was born February 23, 1768. He was for twenty-three years rector of St. Michael's, Litchfield, and he also had a school there at the time when Judges Reeves and Gould established there the first law school in America. He died at Litchfield in 1851.

Signed at the lower left, R. EARL, PINXT., 1791.

The artist Ralph Earl was a native of Massachusetts, and was painting miniatures and life-size portraits in 1771. He was born at Leicester, May 11, 1751. He studied in London under West, who obtained for him a commission to paint King George III, and later he was admitted to the Royal Academy. Returning to America he painted four pictures of Revolutionary scenes, which were engraved by Amos Doolittle. He died at Bolton, Conn., in 1801.

700.-

W. W. Seaman,

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for Brooklyn
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TRUMAN MARSH, OF LITCHFIELD, CONNECTICUT
RECTOR AND SCHOLAR (1768-1851)

BY
RALPH EARL
1751—1801

No. 50

JOHN VANDERLYN

1775—1852

ANTIOPE

JOHN VANDERLYN

1775—1852

50—ANTIOPE

Height, 70 inches; width, 51 inches

350.-
Aug. Franzen.
THE sleeping Antiope with Cupid asleep beside her, in a wood, and Jupiter in guise of a satyr approaching. A copy of Correggio's canvas in the Louvre. The genesis of this painting is found in a letter from Vanderlyn to the well-known New York merchant John R. Murray (whose portrait Gilbert Stuart painted). The letter is dated Paris, July 3, 1809, and among other things says:

"I have a little project on my return to America to make a small exhibition of my own pictures, and with that view I wish to remain here to provide myself with a couple more pictures. . . . I am now engaged with copying a picture in the gallery here, intended for that purpose. The one I have chosen is Antiope asleep with Cupid, and Jupiter in the form of a satyr. In my opinion it is the best picture of Correggio's in the collection here—possessing in a greater degree the excellencies which distinguish him than any I have ever yet seen. . . . I hope in the course of two months to be able to complete it. However, I will spare no time nor pains about it, for I aim at making a good copy, not a tolerable one."

Vanderlyn was born at Kingston, New York, October 15, 1775, and died there, September 24, 1852. In his youth Aaron Burr became his patron, helping him in getting instruction and in going to Europe, and when Stuart returned to this country in 1793 and painted Burr's portrait, Vanderlyn had the pleasure of seeing the master at work. Three years later Vanderlyn went to Paris, and first exhibited in the Salon of 1800. He came back for two years but returned to Europe in 1803 and remained till after the War of 1812, bringing home with him then his "Ariadne," the "finest nude figure yet painted by an American," Charles Henry Hart said of it.



ANTIOPE
BY
JOHN VANDERLYN
1775—1852

**LIST OF ARTISTS REPRESENTED AND
THEIR WORKS**

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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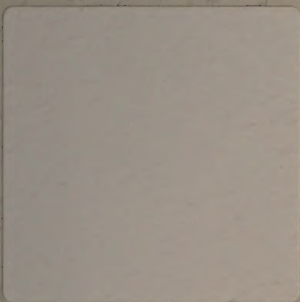
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